

# THE ATHENÆUM

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SATURDAY, SEPTEMBER 15, 1877.

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## LITERATURE

The Plays and Poems of Cyril Tourneur. Edited, with Critical Introduction and Notes, by John Curton Collins. 2 vols. (Chatto & Windus.)

Of all the figures which surround Shakspeare, and form in general estimation a species of court in the midst of which he reigns, the figure of Cyril Tourneur or Turner is the most nebulous. Slight as is the information which has reached us concerning men like Webster, Heywood, Decker, and other dramatists of the Elizabethan epoch, it is enough to enable us to form some estimate concerning them—to assign them a species of individuality. Our conceptions are possibly erroneous. There is a natural but foolish tendency to associate a man with his work, and to fancy him carrying out in practice some of the views he defends in theory. A well-known instance of such shallow judgment and superficial observation is afforded in the famous line concerning "Rabelais, laughing in his easy chair." Still, though our view may be wrong, it is pleasant to have a view concerning a man whose works delight or amuse. It is a decided gain to know that Webster belonged to the guild or confraternity of tailors, and that he had a high opinion of his own works, and we draw nearer to Decker when we find that he was poor, quarrelsome, and placable, and, like many of his brethren, not unacquainted with the inside of a prison. Concerning Tourneur, however, we know nothing. Winstanley, in his 'Lives of the Most Famous English Poets,' states that "he was one who got a Name amongst the Poets, by writing of two old Tragedies, the Atheists [sic in orig.] Tragedy and the Revengers Tragedy," and supplements this information by the statement that "one" says concerning them

His Fame unto that Pitch so only raised  
As not to be despis'd nor too much praised.

Who is the "one" that indulged in this temperate eulogy is not stated, and has not since been discovered. To this meagre information Langbaine, in 'An Account of the English Dramatic Poets,' adds that the dramatist lived in the reign of King James the First. He gives also a slight account of the former of the two plays assigned to Tourneur, and points out that a scene in it is borrowed from Boccaccio. For not supplying the date and dedication of the play he excuses himself, saying,

"the Title-page and Epistle (if there were any) of my Copy being lost." No mention is made of Tourneur in the important 'Theatrum Poetarum' of Phillips, the nephew of Milton, in which Milton himself is supposed to have had a hand, and Cibber's comprehensive, but not very trustworthy, 'Lives of the Poets' omits all mention of him.

Internal evidence concerning Tourneur is as slight as is external. A reference to the eight returns of Michaelmas Term was pointed out by the author of an able essay on Tourneur in the *Retrospective Review* as affording a presumption of his having had some connexion with the law, and is held by the present editor to involve a probability of his having belonged to one of the Inns of Court. Mr. Collins adds that he has sought in vain for any trace of his connexion with these bodies. It is difficult to form a judgment of the man from his work. If, on the one hand, in his choice of subjects and in the crudity of much of the treatment we find indications of youth, not a few of the reflections seem to bespeak ripe experience. On the whole, the most plausible conjecture concerning him is that he was a man who at the outset of active life essayed to write dramas, and to cast in his lot with the dramatic profession, and, after a short experience, withdrew, and possibly died.

The two tragedies which survive display so much aptitude for dramatic writing that it is difficult to attribute his retreat to want of encouragement. Such a supposition is, in fact, negatived by statements on the title-pages of both plays. 'The Revengers Tragedie' is announced to have been sundry times acted by the "Kings Majesties Servants"; while, of 'The Atheists Tragedie,' it is said that, "in divers places it hath often been acted." A third drama by Tourneur was destroyed in that famous holocaust attributable to Warburton's cook.

So much of the dramatic fire and vigour which form the special characteristics of the Elizabethan dramatists is discernible in Cyril Tourneur that it is satisfactory to see his works collected. A niche in the temple is his, and, in a period when the works of the most obscure writers of his own or succeeding times are being dragged to light, there would be absolute injustice in leaving him unnoticed. Few, however, are likely to read anything of his except the two tragedies, and of these one which has been included in "Dodsley's Old Plays" has long been familiar to the student of literature. Tourneur has, indeed, enjoyed during recent years the full reputation to which he is entitled. The value of Lamb's critical opinions has been impugned of late, with insufficient cause, as we hold. What Lamb has said concerning Tourneur has given him a place side by side with men whose equal he scarcely is. If, by an effort, he places himself alongside of Webster, he is unable to walk stride for stride with that master of tragic emotion and passion.

Tourneur's merits and shortcomings are alike noteworthy. If, on the one hand, he may claim to have enriched the drama with characters that may compare with the best in Chapman or Marston, he has also in realism gone beyond Webster. His imagination is limited, his terrors are material. Not only does he not reach that supreme point at which nature becomes, as it were, partici-

pant in human suffering, but he passes with difficulty the limits of the known. The ghost he introduces is prosaic enough and didactic enough for a modern *séance*. Of the exalted or the chivalric Tourneur has, apparently, no knowledge. Love even—the mighty alchemist which sometimes transmutes base metal into gold—has with him no such magic power, but is itself leaden and base. The characters in Tourneur commit crimes and monstrosities from the lowest motives, and cannot even plead the impulse of passion. It is simple lust, which any other being could as well have sated, that makes the false wife commit incest with her husband's son. Not one masculine character is there in the two plays for whom it is possible to feel the slightest sympathy. It would scarcely be unjust to describe the two tragedies as revolting throughout—a mixture of obscenities and horrors such as no other dramatist has ever put forth. Yet there is a power of genius which illumines what is most horrible or most sordid. There are lines and passages of admirable poetry and of high dramatic worth. Nothing in literature is bolder than the address of Castiza, in 'The Revengers Tragedie,' to her mother, who has been urging her to submit to the advances of the Duke. Horrified at receiving such counsel from lips that have taught her all she knows of goodness, Castiza professes to think it is another woman who is speaking, and says,—

Mother, come from that poysous woman there. The entire scene in which the daughter rebukes her mother, and that which follows when the sons announce to her their intention of slaying her for her infamy, are wonderfully masculine. It is of the latter of these scenes that Lamb says, "The reality and life of this dialogue passes any scenal illusion I ever felt." Yet the revenger, who, at this point, dilates into absolute splendour, contracts again, and dies in the end a victim of his own childish vainglory. The characters, one and all, are, indeed, boldly drawn and hastily finished. Not destitute of art is our author, but he sacrifices his art to the enforcement of his moral. He has, it is true, more than ordinary need of a moral, seeing, without the justification of some didactic purpose, he could scarcely obtain pardon for pictures of vice so animated and so undraped as he presents.

It is needless to dwell at length upon plays with which every reader of the early drama is familiar. As a proof how clumsy is the workmanship, however, we may point out one or two features in 'The Revengers Tragedie.' In this the masculine characters are nine. They consist of the old Duke, a wanton and depraved man, against whom the vengeance of Vindici, which gives its name to the play, is especially aimed; Lussurioso, his son, Spurio, his bastard son, Ambitioso, Super vacuo, and another, the sons of the Duchess, Hippolito, the brother of Vindici himself, and Antonio, an old nobleman whose wife has been ravished by a son of the Duchess. Of these characters one only, Antonio, is alive at the end, and most of them die under circumstances of singular atrocity. The Duke himself goes to meet as he believes a new mistress, and is induced to kiss the skull of a woman he has betrayed. Over it poison has been rubbed, and from this he dies, his last moments being

occupied with watching the incest of his wife and his son. Surely this is carrying horror to the extreme verge of the permissible.

If we do not quote the scenes which compensate for these repulsive and sickening details, it is because they can be found in works so easy of access that they form a part of the reading of all who are interested in the drama. Those, indeed, who read Lamb's extracts from these two tragedies are likely to form an estimate of the author quite as high as that conveyed by a perusal of the plays.

The poem of 'The Transformed Metamorphosis,' the recent discovery of which is in part responsible for the appearance of this edition, is a satire of a kind familiar enough in those days. It has little interest beyond proving the author to have been a staunch Protestant, and it abounds with barbarisms of speech. Here are a few gems from the Prologue, which consists of no more than forty-two lines:—Cymerianized, Phlegetontike, Cadaverie, Geomanlike, echoized, horrore, chaoized, plutonized, enuirone, lycoposed. That reformation of "Lylies language" on which the age prided itself could scarcely be considered a gain when it led, as in the present instance, to such horrible perversities of style.

Mr. Collins has discharged competently his editorial duties. His alterations in the text are confined to printing in verse passages which have hitherto appeared as prose, and other necessary alterations. His memoir is necessarily meagre, and his notes are few and judicious. They display a considerable amount of reading.

*The Minor Prophets; with a Commentary and Introduction to the several Books.* By the Rev. E. B. Pusey, D.D. Part VI. Zechariah—Malachi. (Parker & Co.)

THE concluding Part of Dr. Pusey's 'Minor Prophets' has at length been issued, containing Zechariah and Malachi. The commentary is both explanatory and practical. Under the received English version stands the exegesis; and at the bottom of each page, in small print, there are learned references or critical remarks. The evidences of extensive reading are abundant. Extracts from the fathers and ancient writers, citation of the opinions of Jewish commentators, doctrinal propositions, theological statements, pious reflections, crowd the pages, showing a mind well furnished with lore, assured of its own opinions, confident and courageous in the assertion of what is held to be truth. The Professor has his system of theology and method of interpretation in ready action. Imbued with patristic knowledge, and reverencing antiquity, he has little respect for novel opinions either in criticism or theology. The mystic orthodoxy of the past has taken possession of his soul, giving it a sort of instinctive dislike to all else. His trumpet gives no uncertain sound as to the teachings of the Bible.

It is impossible not to be pleased with portions of the work before us, chiefly the practical reflections, though they often resemble sermonizing, and are interlarded with quotations from the fathers. If not exegetical, they are characteristic. Thus on Malachi iv. 2 Dr. Pusey writes:—

"As, in so many places, the Old Testament exhibits the opposite lots of the righteous and the wicked,

so here the prophet speaks of the Day of Judgment, in reference to the two opposite classes, of which he had before spoken, the proud and evil doers, and the fearers of God. The title, 'the Sun of Righteousness,' belongs to both Comings; 'in the first, He diffused rays of righteousness, whereby he justified and daily justifies any sinners whatever, who will look to Him, i.e. believe in Him and obey Him, as the sun imparts light and joy and life to all who turn towards it.' In the second, the righteousness which He gave, He will own and exhibit, cleared from all the misjudgement of the world, before men and Angels. Yet more, healing is, throughout Holy Scripture, used of the removal of sickness or curing of wounds, in the individual or state or Church, and, as to the individual, bodily or spiritual. So David thanks God, first for the forgiveness, 'Who forgiveth all thine iniquities'; then for healing of his soul, 'Who healeth all thy diseases'; then for salvation, 'Who redeemeth thy life from destruction'; then for the crown laid up for him, 'Who crowneth thee with loving-kindness and tender mercies'; then, with the abiding sustenance and satisfying joy, 'Who satisfieth thy mouth with good things.' Healing then primarily belongs to this life, in which we are still encompassed with infirmities, and even His elect and His Saints have still whereof to be healed. The full then and complete healing of the soul, the integrity of all its powers will be in the life to come. There will be 'understanding without error, memory without forgetfulness, thought without distraction, love without simulation, sensation without offence, satisfying without satiety, universal health without sickness.' 'For through Adam's sin the soul was wounded in understanding, through obscurity and ignorance; in will, through the leaning to perishing goods; as concupiscent, through infirmity and manifold concupiscence. In heaven Christ will heal all these, giving to the understanding light and knowledge; to the will, constancy in good; to the desire, that it should desire nothing but what is right and good. Then too the healing of the soul will be the light of glory, the vision and fruition of God, and the glorious endowments consequent thereon, overstreaming all the powers of the soul and therefrom to the body.' 'God has made the soul of a nature so mighty, that from its most full beatitude, which at the end of time is promised to the saints, there shall overflow to the inferior nature, the body, not bliss, which belongs to the soul as intelligent and capable of fruition, but the fulness of health that is, the vigor of incorruption.'

The work is not a specimen of good commentary. Fifty years ago it might have passed for such; it is now behind the progress of criticism. Instead of learning from the best expositors, the author has set his face against their methods and results. He indulges in disparaging remarks and slighting insinuations against all who are not on his side of theological exposition. He denies their competency, and holds up their scepticism to the pity of his readers. The spirit shown is occasionally none of the mildest or most tolerant. This might be freely forgiven in a great master of criticism like Ewald; but it can hardly be excused in one whose critical faculty is not high, and who, though a professor of Hebrew for some fifty years, cannot be considered excellent in that department.

It is needless to say that we often disagree with the learned commentator, whose introduction to Zechariah presents a fair example of reactionary criticism. Instead of perceiving that the prophecies of that seer, as now existing, are made up not only of his own but of two parts anterior to his, Dr. Pusey here contends that all are from one. According to Dr. Pusey, the dividing process is due to "an

infelicity of the modern German mind." The main defect in the volume consists in the multiplication of Messianic references, the introduction of New Testament theology into the Jewish scriptures, the supposed symbolical allusions to Christian times, and the two-fold senses foisted upon the prophets. According to the author, the prophets were marvellously endowed with an insight into definite future events, and saw, not so much the Messiah of their nation, as Christ and the work He was to accomplish. They predicted His two-fold nature, and the efficacy of His atonement. Thus they are metamorphosed into Christians. To make the text speak such things, violence is done to it. It is smothered beneath a load of extraneous materials, so that we may apply Dr. Pusey's own words to himself: "The most natural interpretations are those which are least admitted."

In turning to the difficult passages in Zechariah and Malachi, like Zechariah vi. 10–15; xiii. 7; Malachi ii. 15; iii. 1, &c., we find all perverted and misinterpreted. In none is the true sense presented by the present commentary; though enough is written about them. More could scarcely be expected when even Lebanon, in Zechariah xi. 1, is incorrectly explained "of Jerusalem" or "the temple"; and when Malachi is said "to blend the first and second Coming of our Lord."

There is a good note on Zechariah vii. 2, giving the right meaning and translation, but it is from Hitzig. At page 597 the author says that *וְיָמֵן* maybe=וְיָמֵן, which is given by Fürst; and וְיָמֵן, Tarshish, is derived from the same root, after Gesenius. These scholars should have been mentioned. In page 596 the Professor has a note on וְיָמֵן, which occurs in Malachi i. 3, contradicting Gesenius's rendering "dwellings." None of his three arguments, however, is of force. He is correct in saying that the Arabic cognate word *tinaaton* means the *act of dwelling*; but that is no obstacle to the Hebrew noun signifying *habitations*. The third reason, as if "dwellings of the wilderness" is contradictory of what is meant, is beside the mark; since "dwellings of desolation" is a highly poetical expression for a region where desolation has its abode. It is a dangerous thing to controvert the great Hebraist on his own ground. As examples of the curiosities of interpretation that disfigure the work, it is only needful to say that the great mountaintop before Zerubbabel (Zechariah iv. 7), symbolizes "Satan and all his instruments"; the headstone, Christ, of whom Zerubbabel was a type; and, "S. Matthew may have quoted this prophecy" (Zechariah xi. 13) "as Jeremiah's, to signify how the woes, denounced on the sins committed in this same place, should be brought upon it through this last crowning sin—the shedding of Christ's blood." No attempt is made to account for Matthew's quoting Jeremiah instead of Zechariah; only Augustine's words about it are given, and the common reading וְיָמֵן potter is weakly vindicated, instead of the original וְיָמֵן treasury, which is supported by the Septuagint and Symmachus. A potter in the temple would be an anomaly.

The volume cannot take a high rank. As a commentary it is disappointing. Its statements must be received with caution, and sifted with care, even where there is a show of Hebrew criticism, especially in cases where

the author differs from Ewald, Hitzig, or Gesenius, whom he dislikes because they are of the unbelieving sort, as he thinks. Yet it is pervaded by a sincere earnestness and dogmatic piety which would have had more weight had the tone toward such as differ been more diffident. A summary condemnation of critics far above him in learning and acumen is no recommendation of the commentator who pronounces it, least of all in a case where he advocates antiquated views.

*The Poetical Works of John Milton.* With Introductions by David Masson, M.A., LL.D. The Globe Edition. (Macmillan & Co.)

THIS is a worthy addition to a valuable series. The text is that of the "Cambridge Edition"; the Introductions are much the same as those given in "The Golden Treasury Edition," and are full of useful information. As we noticed both those editions when they came out, it is the less necessary to speak at length of the present one. Readers will find in Prof. Masson's part much that is suggestive. We are not sure that his style is not all the better for his space being somewhat limited; there is not such a good opportunity for the bad taste that occasionally displays itself in his larger volumes. Certainly his acquaintance with his subject is beyond praise. His views as to the chronology of Milton's poems, when there is any uncertainty, are, we need scarcely say, thoroughly well informed and well supported. It would be a great gain if the date of 'Samson Agonistes'—a poem so peculiarly interesting as being so largely autobiographical—could be more exactly ascertained. Prof. Masson thinks it was probably written after 1667. Certainly it was not written far from that year; but we are disposed to think it was written rather before it than after. There was most likely no great interval between it and 'Paradise Regained.' Another poem interesting to date is that 'Ad Patrem.' Internal evidence seems to point to the time when "Milton had left Cambridge, and had begun his secluded life of study at his father's country place at Horton in Buckinghamshire." The reference to the Horton period, as Prof. Masson remarks, seems distinct in the following lines, where the poet, having reminded his father how he had forbore to send him into "business," or into the legal profession, describes the present situation—how

Magis exultum cupiens ditescere mentem,  
Me procil urbano strepitu, secessibus altis  
Abductum, Aoniae juendua per otia ripae  
Phoebeo lateri comitem sinis ire beatum.

Those verses to his father ought to be better known than they commonly are. Readers who want a translation will find one provided by Cowper. The author of the poem, 'On the Receipt of my Mother's Picture out of Norfolk,' was rarely well qualified to reproduce that other filial poem.

*Out of School at Eton; being a Collection of Poetry and Prose Writings.* By some present Etonians. (Sampson Low & Co.)

THIS little book consists for the most part of selections from the (new) *Etonian*, and is designed "to prove that literary talent, or at any rate literary spirit, is not extinct at Eton." The object is, no doubt, praiseworthy, and we

can only hope that Mr. Gladstone, who lately spoke somewhat disparagingly of the literary taste of modern Eton, will feel properly rebuked. For our own part, we confess that we can hardly speak of the humour—for the book is chiefly humorous—as coming up even to the requirement of Mr. Woodhouse with respect to his gruel:—"thin, but not too thin," would be rather like flattery on our part, and any flavour of Attic salt, which we might have looked for, is utterly absent.

Parodies of such things as 'The Hunting of the Snark,' or even 'A Day of my Life at Eton,' seem nearly the strongest efforts of the Eton literary talent of to-day. Occasionally, to be sure, a more serious note is sounded, and we are told, *à propos* of small boys buying tarts, that "we do not mean to imply that there is anything very vicious or degrading in the casual enjoyment of desultory refreshment. Far from it."

Really, if this is the best Eton can do, Eton must have sadly fallen off. Compare this stuff with the old *Etonian*, and the difference is the difference between childishness and manliness. Then there was scholarship and culture, good taste, and fine wit. Here there is little but feeble imitation, a straining after the facetious which is not comic, and an occasional grandiloquence which is anything but impressive.

We fear that literary taste is *not* what it once was at any of our public schools. Has Rugby done anything of late years as good as the *Rugby Miscellany* of thirty years ago? What is Harrow doing? Eton, in this not very fortunate little book, answers for herself. Whether more time is taken up by school-work or in games we will not pretend to say, but we are assured by a public-school master of great experience that the *private* reading of history and English literature is no longer what it was when he was a public-school boy. Mr. Gladstone was, we fear, not far wrong in his strictures, and it is a somewhat serious reflection not on one, but on all our great public schools.

As regards the book before us, it is fair to point out that there is one piece with some force and brilliancy,—"Our House Debating Society,"—but it is almost the only one.

*Two Months with Tcherniaeff in Servia.* By Philip H. B. Salusbury. (Chapman & Hall.)

In his Preface Mr. Salusbury claims indulgence from his readers on the ground of his youth; but the interesting character of his little book would, apart from any considerations as to the author's age, ensure him a favourable reception.

Mr. Salusbury has a very high opinion of the Russians, and tells us that no one who has been acquainted with a Russian officer has ever spoken otherwise than favourably of the whole nation. While it is probable that many people will not agree with him upon this point, it must be admitted that the Russians with whom he came in contact were all as pleasant as could possibly have been desired; and, though there may be doubts as to whether they were fighting solely in the cause of their religion, as Mr. Salusbury believes, their bravery seems to have been unquestionable.

Of the Servians, on the other hand, he gives a very different account. General Tcherniaeff, it is true, said that the Servians fought as well as could have been expected from any militia; but, to judge from Mr. Salusbury's book, their courage was certainly not remarkable. Here are two examples of it in the author's own words:—

Colonel (afterwards General) Dochtouroff, "had been along this road with three battalions of Servians about a week back, and his account will serve as an instance of the cowardice of that people. It was with great difficulty that he could persuade the Servians to go out with him at all; but at last he managed to do so, and all went well till they came to a wood, when one of them, whilst going through it, lost his way, and called out in Servian, 'Where are you?' Much to Dochtoff's surprise, the Servian soldiers at once turned round and fled, firing their guns off, as was their custom. The bullets whizzed past the Colonel's head as he endeavoured to rally them, but endeavoured in vain, for they wouldn't turn back, and never stopped running till they reached the camp. They admitted that they were frightened, but none of them knew for what reason."

Again, in the excellent description of the battle in the Krivovirski Timok, in which Mr. Salusbury and Mr. Forbes, the *Daily News* correspondent, who both accompanied General Dochtoff, incurred great risks, we have an opportunity of seeing a Servian battalion in the field:—

"We rode back, calling to a battalion that had not yet been in action; but not they, they wouldn't move. Dochtoff called them all the names he could think of in the Russian and Servian languages, but to no purpose; it was impossible to shame them. . . . Hearing our cheers, the battalion who had before refused to follow the General summoned up courage, and ran to the top of the hill on the left of the plateau, cheered, and opened fire upon—nothing. How we roared when we saw this unnecessary display of valour; and our laughter increased the more when the Turks, having taken up our challenge, responded with their great siege guns, and we saw those men who displayed such heroic conduct when there was no enemy in sight, run for their lives, although they were not in the line of fire. They cut down the hill into the Lukova road, and I don't suppose they ever stopped till they reached that haven of safety, Lukova. . . . Wounded men came up by twos and threes. . . . One poor fellow excited my pity greatly; he was being led between two comrades, who had considerable difficulty in holding him up, for his knees gave way, and his legs refused to give him any support. I went towards them, and pointed inquiringly to different places, to learn where his wound was, for I could not see a trace of blood. Ghika, who had just joined us, came at my call, and asked the soldiers in what place he was wounded, and their answers soon changed my sympathy into loathing, for it turned out that he had never been hit at all, but was simply terrified out of his wits by a shell that had passed over his head. Some there were who had shot off a finger of their left hand, in order to get out of action, but I am glad to say that, on this day, these cowards were but few in number."

The Montenegrins are known to be infinitely better soldiers than the Servians. Many had entered the Servian army as volunteers, and, in one action, out of 500 who had gone in, 300 were put *hors de combat*. Their mode of fighting, as Mr. Salusbury describes it, is peculiar:—

"Supposing they are in front of an enemy's position, the night before they make their attack, they lay five rows of guns at intervals of 100 yards, commencing at about 700 yards distance from the enemy's position; then, in the morning when they attack, they take the first row of arms

fire them, drop them, run forward, and go through the same proceedings with the second, third, fourth, and fifth rows. Having exhausted the muskets, they resort to a terrible weapon in such hands—the yataghan, a sharp, curved flat sword, without a guard. Armed with these keen-edged weapons, they rush forward, and make short work of any enemy who is hardy enough to resist them. They have (I hope I am not doing them an injustice) a very unpleasant mode, rather contrary to the common usages of warfare, of slicing off the ears and noses of the vanquished."

Various opinions have been entertained as to the personal character of General Tchernaeff and his merits as a general. Mr. Salusbury gives his in the following words:—

"General Tchernaeff has been blamed at home and abroad for his reckless tactics; but it would be impossible to find another man who could have done better under the circumstances. He was brave, kind-hearted, and a tactician far above the average. Of course he made mistakes; but they were of such a nature that if he had not made them he would have laid himself open to charges of having made greater ones by having left untried other plans, which in their turn might have resulted in failures. In the case of extending his lines too far, of course, people blame him; but it should be borne in mind that if he had not done so the Turks could have outflanked him and taken him in the rear, which would have been a far greater mistake than the one he is accused of—of having chanced too much. And then it must not be forgotten that he always expected reinforcements, which never came. And, again, it is to be noted that he had to operate with 80,000 of not the very best troops in a country that required, to command success, 200,000 well-trained and thoroughly disciplined soldiers."

Mr. Salusbury's testimony in Tchernaeff's favour is the more valuable since the General not only never gave him a kind word, but even seemed to have an antipathy towards him. But, in spite of this, he assures us that a better hearted, kindlier, or more courageous soldier than Tchernaeff never existed.

*Lancashire Worthies.* By Francis Espinasse. Second Series. (London, Simpkin & Marshall; Manchester, Heywood.)

The worthy people of Lancashire are not likely to be swept out of memory for lack of biographers. No English county has had more justice done to it in this way, not only as regards men, but their works, than the county just named. It would be hard to say in which respect the shire has been best served—in its biography or its bibliography. In the volume before us, the author has added nineteen lives to his previous list of personages, of whom not Lancashire alone, but the United Kingdom, may be proud. Of these, two are ladies, Felicia Hemans and Maria Jane Jewsbury. The first was born in Liverpool, from whence, and from Lancashire, she was very soon removed. The second was not even born in the county. Miss Jewsbury (Mrs. Fletcher) was a native of Staffordshire, and did not settle in Lancashire till she was close upon twenty years of age. If Mrs. Hemans has a right to be called a Lancashire worthy—born in Liverpool, but bred and winning her fame outside the county limits—Miss (M. J.) Jewsbury surely belongs to Staffordshire, which she did not leave till she was nearly out of her "teens." Again, John Dalton, "the originator of the Atomic theory," was a Cumberland man; "but," says Mr. Espinasse, "Dalton's scientific fame is, however, so intimately

associated with the city of his adoption, that the omission of his name would leave an unseemly blank in any comprehensive catalogue of Lancashire Worthies." Very good; but if this be a sufficient reason for selection, why is Henry Cort here? He was, indeed, Lancashire born, but "his native county," says his biographer, "does not seem ever to have been the scene of the operations which made his name conspicuous in the history of the iron trade."

This apart, the volume is interesting. It is written with care. Most of the biographies are suggestive, and they carry a moral in their details. They are encouraging to those who have the battle of life before them; and prove that though defeat may come upon the most persevering strugger, what he loses in fortune he gains in fame. Most of the "Worthies" here recorded were of humble origin, but intelligent, and watchful to seize opportunity, without which ability is often fruitless. Samuel Crompton, who contributed so abundantly to the prosperity of our cotton manufacture, was the son of "honest, hard-working, and strictly religious people." His fame is safe enough, but others prospered by application of the invention which made him famous; and, as Mr. Espinasse remarks, "Samuel Crompton seems to have failed in life, chiefly from a want of—push!" The Peel family were originally of the yeoman class, with land of their own. It was, however, owing to success in calico-printing that it became distinguished for being "the one industrial family which has given England a Prime Minister." Dr. Percival, author of 'Medical Ethics,' boasted of parents who were seated on their "patrimonial estate," which seems to have been an ordinary farm. The Doctor's especial worthiness lies in this, namely, that when death was having his fell way among the Manchester working people, Percival became "one of the parents of factory legislation."

Turning from science to art, we find that the father of one of the most refined and successful of portrait-painters was a Lancashire carpenter; but what there was "worthy" in Romney, the son, except his master-touch on canvas, we are at some loss to make out. Cort, as great and unfortunate in his methods practised in the manufacture of British iron as Crompton in that of cotton, was the son of a builder and bricklayer. The philosophic Dalton's father "was a woollen-weaver, earning by the produce of his handloom a scanty livelihood." Roscoe was the son of the landlord of the Bowling Green tavern, near Liverpool; and Liverseege, who only lived to flash a bright promise as an artist, was the sickly and deformed child of a "joiner and weaver." Whewell, "the great work of God, who was Master of Trinity" (he was proud of the mastership, and not without belief in the greatness), "was the son of a house carpenter of Lancaster." A worthy of quite another quality, De Quincey, added the "De" to his paternal name, and described his sire as a "merchant," not in the Scotch retail sense, but in the wholesale merchant-prince signification. Unfortunately for this vain bubble, Mr. Espinasse quotes an advertisement from a Manchester paper of 1783, in which the public are informed that "Thomas Quincey, intending very shortly to decline all retail

trade, is now selling off, on low terms, his prints, muslins, table-linens, gauzes, lutes, &c., of all sorts of whatever kind; and haberdashery articles in general." One name, well known in the lifetime of him who bore it, is that of Sam Bamford, the poetical weaver, and local demagogue of his day. His politics brought him into Lincoln gaol, and his poetry would not have raised him to reputation "had he not written 'The Pass of Death,'" which met with great approval. The moral of Bamford's story is, that a thorough political reformer may attain his object sooner, and perhaps to a greater extent than he contemplated, by persistent conscientious, unselfish action, than by proclaiming ultra-revolutionary principles. Bamford was at Peterloo, in support of "Orator Hunt," on the day of the famous "massacre." He suffered for his presence there, but he sobered down, stuck to his ideas of freedom, saw many of them quietly realized, and in an hour of need was the recipient of 50/- from the Royal Bounty Fund.

We add one sample of the book. Bamford had to appear, with others, to receive sentence in the Court of King's Bench, for the affair at Peterloo.—

"When the time approached for his appearance in London, Bamford prepared to foot it to his destination. With 3/- from the Manchester relief fund, he bought a pair of strong shoes and two pairs of hose, and set forth from Middleton. His departure was almost unnoticed; the contribution of the Middleton reformers to the expenses of his journey amounted to the sum of one shilling, and he started full of sad reflections on the contrast between the joyous march to Peterloo and the neglected loneliness in which he was entering on his present expedition. He had a pleasant walk of it, however, and one diversified by agreeable as well as odd adventures on the road. But with his arrival in London his money was once more nearly gone. In the hope of raising a few pounds, he tried publisher after publisher with his MS. poems, but none of them would look at his manuscript, few of them at himself, and one bibliophile added insult to injury by advising him to 'return home and remain at his loom.' 'To be sure,' he says, 'the booksellers were not entirely blamable; my appearance was, no doubt, somewhat against me. My clothes and shoes were covered with dust, my linen soiled, and my features brown and weathered like leather, which circumstances, in combination with my stature and gaunt appearance, made me an object not of the most agreeable or poetical cast. Still, I thought, these booksellers must be very owls at mid-day, not to conceive the possibility of finding good ore under a rude exterior like mine. And then I bethought me, and comforted myself therewith, inasmuch as others had trodden the same weary road before me, of Otway, and Savage, and Chatterton, and of the great son of learning, as ungainly as myself—Samuel the lexicographer—and I might have added of Crabbe, and others of later date, but their names had not then caught my ear.' Poor Bamford had need of whatever philosophy he could muster, when seeking a night's shelter, and being told that eighteenpence was the price of a bed, he could produce only one and fivepence, his last coins, which, however, were accepted as sufficient. He had called on Orator Hunt, who gave him one meal of bread, butter, and corn-coffee, and the invitation, passing disagreeably from precision to vagueness, 'Come to-morrow, come any time.' In this emergency, Bamford betook him of a baker on the Surrey side of the river, who had been kind to him during his last visit to London. He resolved to call on him—at the worst it would be only one disappointment more. The baker received him cordially, and soon discovering his plight, behaved to him like a good

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Samaritan, satisfying his immediate wants, physical and pecuniary, and inviting him to take all his meals there. About the same time came another donation of 10*l.* from the relief fund, and Bamford went up for judgment. It was about the time of the trial of Thistlewood and his associates in the Cato Street conspiracy to assassinate the Ministers, and Themis did not just then incline to mercy's side. Perhaps Bamford scarcely improved matters when, in a manly speech, and after declaring that he had preached peace and order to the Middleton men on the day of Peterloo, he added, that he would never again give the same advice until every drop of blood shed on that day had been amply atoned for. He and several others, his old associate Healey among them, were sentenced to one year's imprisonment in Lincoln gaol; Hunt to two years and a half in that of Ilchester."

We conclude by congratulating the author on his having produced so readable a book.

*Dictionnaire Universel des Littératures.* Par G. Vapereau. (Paris, Hachette & C<sup>ie</sup>.)

To find, in a condensed form, copious information in a single volume on the writers of all times and all countries, in all branches of literature, would afford a considerable boon to literary men. Does the new volume of M. Vapereau, of which we noticed the first part at the time of its appearance, quite supply this desideratum? We should say yes, if he had not deliberately excluded all living authors from his work, which thus ceases to answer to the title *universel*. It is a great pity, for his researches have been extensive, and his good-natured and impartial criticism is beyond praise. To completely answer its purpose, it wants to be supplemented by his other book, 'Le Dictionnaire des Contemporains.' As usual with works of this kind, the 'Dictionnaire des Littératures' will be found rather deficient on foreign subjects. How is it, for instance, that in the article on W. Caxton, no reference is made to Mr. W. Blades's Life and Typography of the celebrated English printer? M. Vapereau adopts 1474 as the date of the introduction of printing in England, thinking, no doubt, the use of the figure 74, as a prominent part in Caxton's printer's mark, to be intended as a record of his first printing in England. In the article "Barbour," his 'Life of David Bruce,' published by Pinkerton in 1790, is given as the original edition, since no mention is made of the more valuable one of 1620. The best sources as to the invention of printing have not been sufficiently consulted. If, as says M. Vapereau, Laurent Coster "pratiqua seulement l'impression xylographique," and, was, however, the printer of the 'Speculum Salvationis,' it is certain that he used a press for the printing of the text of his book, and that consequently the invention of the press may be denied to Gutenberg. It is known that images were printed with a press at Venice long before Coster's time, and that the wine-press was used in the most remote antiquity, and its conversion to printing purposes cannot then be fairly ascribed to Gutenberg. The theory of wooden types adopted by M. Vapereau has long since been exploded, especially by Auguste Bernard in his 'Origine de l'Imprimerie.' The same author proves that the 'Catholicon' of Janua was not "exécuté peut-être à Strasbourg" by Gutenberg, but was the work of Henry Bechtermuntze at Eltwill, near Mentz, 1460. There is no doubt that Gutenberg printed some books, and

derived his first idea of typography from the 'Donatus' already printed in Holland. The testimony of Ulrich Zell is conclusive on the subject, in the 'Cronica van der Helliger Stat vā Coelle,' printed by Koelhof during the lifetime of Zell, who was himself a printer in the same town, introduced typography there, and had been one of Gutenberg's pupils. The passage is so remarkable that it is worthy to be quoted in the original form, fol. cccxii. recto, "Item wiewail die Kunst is vonden tzo Mentz, als vursz up die Wijse, als dan nu gemeynlich gebruicht wirt, so is doch die eyrste vurbyldung vonden in Hollant vyss den Donaten, die daeselfst vur der tzijt gedrukt syn. . . Dat begynne ind vortgant der vursz Kunst hait myn mütlich vertelt d'Eirsame man Meyster Ulrich tzell vā Hanauwe, boichdrucker zo Coelle noch zertijt. Anno MCCCCXCIX durch den die Kunst vursz is zo coelle komē." This whole chapter is certainly one of the earliest and best accounts of the invention of typography, in which due honour is paid to the Junker Gutenberg for his improvement of the rude attempts previously made by the production of the 'Donatus' in Holland.

*Gleanings from the Municipal and Cathedral Records relative to the City of Exeter.* By W. Cotton, F.S.A., and Henry Woolcombe, Archdeacon of Barnstaple. (Exeter, J. Townsend.)

The time has gone by for great county histories in many huge volumes. So much has our knowledge increased that it is now seen to be impossible to compress the history of a shire into any reasonable number of folios, and that, if it were not, the laws which govern physical endurance even among antiquaries are such that no one man could accomplish the work. In former days record chambers and will offices were as strictly guarded from the outer world as the dragon-watched treasures in a fairy-tale. Now that, with some few disgraceful exceptions, repositories of historical documents are freely thrown open to all who have given evidence that they possess understanding enough to use their contents reasonably, it is not very easy to comprehend how our predecessors accomplished what they did. Their labour was like that of a fettered man working in the dark; and this went on, not only in the last century, when, according to the popular belief, nobody cared for history except when the tale was one of national interest and told in long and stately sentences, but far down into the age in which we live. We have heard well-nigh incredible accounts of students who are still but middle-aged men being absolutely cut off from the use of public documents which they required to make their works perfect. John Hodgson, the historian of Northumberland, one of the most honest and painstaking men that ever lived, wrote from Oxford, in 1821, a piteous tale to his wife. He had travelled there all the way from his home on the borders to consult manuscripts for his great book. The authorities at the Bodleian used him well, but the master of Balliol—

"not only refused me a sight of the records of their possessions, but even a copy of the calendar of them. . . . He could not see how it could be interesting to the kingdom that such documents should be published, and it was in vain that I

pleaded the precedent of such documents forming the main interest of Dugdale's 'Monasticon,' that they were historical evidences as well as title-deeds, and that no manner of loss could come to their body by their being published."

The authors of the sound and stately tomes which we see in some great country houses and in the larger public libraries are worthy of far more honour than they are ever likely to receive from exacting posterity. Their blunders about architecture—taking Perpendicular for Norman and Norman for Roman—have been sufficiently dwelt on, and their somewhat stolid credulity as to the astounding pedigrees of the county magnates under whose patronage they wrote, and whose smiles were commonly their only reward, may easily be exaggerated, for it is not the county historians who have forged the fabulous genealogies which disgrace certain compilations in popular demand. We have laughed perhaps a little too often at their childlike notions about Britons and Druids, at their wonderful guesses concerning fossil shells and bones, implements in flint and bronze, and the material adjuncts of the unreformed religious offices, and more than all at the crude representations of these things, often jumbled promiscuously on one and the same plate; but we have been slow to bear in mind that these men have been the pioneers of our local history, their works the mines from which succeeding reviewers, essayists, and lecturers have taken the solid blocks of evidence and fact which they, by aid of the surer tests of the present, have been enabled to set forth in a different and altogether a truer light from that in which the old antiquaries saw them. If any one doubts this let him try to call to mind what he knows of the local history of any one of our shires which has not produced its historian.

We cannot but wish that the Exeter records had fallen into the hands of some one of the old stamp. New things are commonly best in historical methods, but the newness which we have here is certainly not an improvement upon the old. It is very like, and yet very unlike, the eighteenth-century work when at its worst. Like it in entire lack of historical perspective, unlike it in its want of references. The authors have turned over a vast mass of papers, and have given to us certain extracts which seem to be fairly transcribed—we say seem, for they are so modernized that we cannot be sure even here. For this we are, of course, thankful. No one can preserve in type old documents which throw light on the past, whether they do it in bulk or extract, without conferring a benefit on people who know how to use them, but when we have thanked the authors for this one favour our expressions of gratitude must cease. We have seldom seen a book which shows more plainly that those who made it were not well adapted for the task. It is, perhaps, too much to expect that every person who feels called upon to enlighten his fellow-citizens as to their local annals should be a deep historical student. Years gone by, men have done good work in these matters who have known no more history than what Hume and Smollett have taught them; but passing by the obvious fact that a good deal more than Hume and Smollett is expected from every body now, and that what might be forgiven when George the Third was king is not pardonable now, it

is abundantly clear that many of those things which they might have learnt from the aforementioned authors have never entered their heads, or if they have, cloistered seclusion has been their lot, as they have never ventured out for the purpose of guiding their possessors' pens. Hume was careless sometimes in using his authorities, and he did not understand the laws of evidence as applied to history, but he had a notion that when he said anything, if he were to expect his readers to believe him, he must give at the bottom of his page a reference to the passage in the book which made him say it. In these gleanings nothing of the sort is done. The very first paper in the book is entitled, "Sir Henry Ralegh de Ralegh Knight." It is a discussion about a tomb which the authors think has been wrongly identified. It may be so. We are certainly in no position to contradict them, but the whole discussion is perfectly useless, from the fact that nearly every statement is unsupported by evidence. And so, with very slight variation, the authors go on through the whole volume. As we have said, although we cannot frame even a guess as to whether the authors be right or wrong in their identification of the tomb, we are in a position to weigh some of the arguments. One of them is this : that although it was customary for persons to direct by their last will and testament where their body was to be buried, yet "it is not likely that a man would direct his body to be interred in the Cathedral, a piece of presumption which the Dean and Chapter would not fail to resent by a decided refusal to listen to such a request." We are not quite clear as to the meaning of the above. Does it signify that it would have been a piece of presumption in a man to prescribe by will that he should be buried in any cathedral church, or is it assumed that there was something so sacred about the church of the blessed Saint Peter of Exeter that no humble-minded Christian soul could think of wishing its cast-off tabernacle to repose therein? If this latter be what is meant, we have nothing to say except that a good many folk have been buried there, and that a claim that Exeter, like Chartres, resisted intramural interments cannot be for a moment sustained. We do not believe that this was what the writer meant. We understand him to desire to convey that, though testamentary burials, as they were called, were all very well for monasteries and parish churches, yet such a thing was never heard of in a cathedral. If this is what his words do signify, nothing can be more wide of the mark. We have ourselves seen dozens of them, and could, no doubt, produce hundreds, if it were needed, and time and labour were of no account. Here is a sample from the York Will Office :—

"Ego Willielmus Walleworth, rector ecclesie parochialis de Halughton, Duncimensis dioeceseos, . . . condic testamento meum nuncupativum in hunc modum. . . . corpus que meum ad sepelendum in ecclesiâ Cathedrali beati Petri Ebor. coram altari Sancti Nicholai in eadem" (*Test. Ebor.* I. 278).

This, however, is a sort of error that any one not well informed about mediæval life might easily slip into. Old wills are not popular reading, and the state of our cathedrals in unreformed ages is a dark subject concerning which it seems to be at present permitted for writers to blunder with impunity. What,

however, are we to say as to a statement on the very next page? It has been our lot of late to hear the friars roundly abused for having set themselves in opposition to the parish priests, and for having vulgarized religion in the eyes of the common people. These authors, however, are prepared to redress the balance with a vengeance. "They were warmly welcomed by the people," they tell us, "to whom for the first time religion became a reality and a comfort." Or, in other words, during all the ages that had passed from the first planting of the gospel in this island till the time the mendicant orders set foot upon our shores, the whole of the spiritual life of man had been a sham and a delusion, giving no help or solace to any one human soul. That this is what is meant there can be no question, for the sentence goes on to contrast, after the most uninstructed fashion, the teaching of the Friars with the "gorgeous ceremonys" of the "ignorant clergy."

To refute such wild talk is mere beating the air. To reason with the authors about Venerable Beda and Alfred, to quote Piers Plowman, Chaucer, and our own Protestant divines of the sixteenth century, would, no doubt, seem to them beside the question; and it would be the saddest waste of time, for the whole book is full of blunders, of which the above, culled from the sixth and seventh pages only, are but very mild specimens. It is a vain thing to discuss questions about friars and parish priests with gentlemen who are so very unprepared to grapple with the history of times much nearer our own. We can grant a free pardon to any one for showing that he is ignorant of mediæval life who has the courage to show that he does not know the difference between a Presbyterian and an Independent of the seventeenth century, and who fears not to tell us that "Fairfax and Cromwell, although Presbyterians and Covenanters, yet sympathized with the army."

There is a certain thin superficial likeness in some respects between our great rebellion and the French Revolution, and this has led wordy persons from time to time to draw parallels between the two. No such comparisons are made here, but the authors are evidently under the influence of this sort of dreaming, for we find that, because in 1646 a certain Sir Hugh Croker is described as Mr. Hugh Croker, and his title crossed out with a pen, they forthwith start the theory that some "uncompromising republican and despiser of titles" had been at work, when the fact is, as their own book shows a few leaves further back, that this person had been knighted after Charles had left the Parliament, and when, according to the ideas of the time among those who were not royalists, he had

much as the Royalist. His very regard for them was a sufficient reason why he should not be willing to accord them to people who in his view had not come by them in a legal way.

Perhaps, however, even errors like these might be passed over. Hume and Smollett knew better, it is true, but we have not all of us a scheme of history in our minds, and it is possible to get strangely out of one's depth when dealing with unfamiliar subjects, even when we have "read up" for them; but still there must be a point somewhere at which the most docile learner is not only justified but bound to rebel against incompetent instruction. Is this point reached by persons who think Oliver Cromwell won the battle of Preston Pans? We can hardly believe our eyes while we are transcribing the passage, but there can be no doubt about it. Here it stands in fair type, on page 138 :—

"The eyes of England are turned anxiously to that little army now hurrying northwards. To the King, to the Parliament, to the revolted mariners, and to the towns which have proclaimed for Charles, the issue is momentous. It is soon over—the battle of Preston Pans settles all."

The extracts given, however unworthy the commentary, are many of them well worth remembering. The fanatical strictness of a section of the Puritan party, and that the section in power in the city of Exeter, is shown by many curious passages. There are numerous convictions for baking on the Lord's day, and even for heating an oven. Travelling on Sunday was likewise forbidden, and punishable with the stocks, and a barber was brought before the authorities for "tryming a man on the Lord's Day, about ten o'clocke in the forenoone in sermon time." Punishments for cursing and swearing are very numerous. According to contemporary authorities, certain of the less reputable of the cavaliers rejoiced themselves much with oaths, and, as a consequence, their enemies were far too strict in enforcing the laws provided for the correction of such lapses of the tongue. An Act yet remains in the Statute Book (19 Geo. II. cap. 21) making cursing a punishable offence, but justices of peace nowadays are commonly content to let it remain a dead letter. Our own experience of some parts of Britain leads us to believe that its provisions might be put in force with advantage against some members of the community. We do not see how English liberty would be in more danger of collapse if foul-mouthed abuse were punished than it now is by the legislature having endeavoured to limit the torture of street-music to the neighbourhood of those who have a taste for it.

The notion that at some period of his life Cromwell had been a brewer had spread into the West, for a Mr. Pooke was punished for saying that His Highness the Lord Protector was a "barrel-bearer." We pity the poor gentleman, for surely it has always been part and parcel of an Englishman's liberties to vent sarcasms against those in authority. We are pretty sure that if Oliver himself had been in the judgment seat Mr. Pooke would have got off very easily. John Gregory's was, however, a far harder case. He was fined a hundred marks for "speaking in terms of commendation of Ben Jonson and some other poets," and for having written certain verses of his own. What proportion of the fine was inflicted for his admiration of Ben and what

for his own work in the same line we do not gather.

*The Art of Beauty.* By Mrs. H. R. Haweis. (Chatto & Windus.)

MRS. HAWEIS has produced a book from which it would be easy to extract passages which would justify, according to the manner in which they were selected, either the severest criticism or the highest praise. There is a good deal of book-making about her volume ; it contains an obvious and rather irritating puff of a tradesman, which her friends should have induced her to take out, and much writing that is detestably vulgar in style. On the other hand, the work is one which cannot but do good, and which has for its guiding principle a thoroughly sincere and fairly cultivated love for that beauty of which the author writes. To justify our blame we must quote the following passage :—

"Pink tights emulating bare legs, and muslin gowns flung as loosely over the tights as the most paradisiac taste could wish, are only indecent, not picturesque or beautiful, for no generations of care have made the British body perfect like the Greek's ; and when men take to wearing their hair plaited and combed after Apollo, and india-rubber continuations (about as much like the Greeks as shell flowers are like real ones), the result must be called ridiculous and nothing else ; whilst the more decorous votaries, who make a compromise between goddess and mortal, such as the dress our grandmothers wore, can at best look only like resuscitated victims of the *auto da fé*—luckless women who, having been tied up in sacks and flung into the river, have saved themselves by kicking out the sack-bottom (an appearance rather favoured by the 'classic' chevelure, which was eminently damp-looking), and are on their way home to be dried. Let us have no burlesque parodies of classic simplicity, yet let us curb our insatiable passion for sticking everything we can procure, feathers and flounces, beads, birds'-nests, tabs, tinsel, and tails all over us, anywhere, like wild Indians or the Terebella. Alas ! how like we are to the Terebella ! Perhaps you ask what is the Terebella ?"

It is a remarkable literary fact that within a few pages of the above-quoted passage we find the author writing in the most admirable tone :—

"The culture of beauty is everywhere a legitimate art. But the beauty and adornment of the human form, the culture of personal beauty, and, in our age, especially of female beauty, is of the first interest and importance. It is impossible to separate people from their looks. A woman's natural quality is to attract, and, having attracted, to enchain ; and how influential she may be for good or for evil, the history of every age makes clear. We may add, therefore, that the culture of beauty is the natural right of every woman. It is not 'wicked' to take pains with oneself. In the present day our altered system of education, and an improved conception of woman's capacities, may have a little blinded us. We have begun to think of the mind almost to the exclusion of the body. . . . The immortal worth of beauty lies in the universal pleasure it gives. We all love it instinctively. We all feel, more or less, that beauty (or what we think beauty) is a sort of necessity to us, like the elements. One of the best proofs of this is the fact that we generally invest with ideal beauty any face or thing we are fond of. The beauty of the skies and seas soothes and uplifts our hearts ; the beauty of faces passes into our souls, and shapes our moods and acts. What we love is probably always worth cultivating ; and when we love what after all has an enormous refining influence, its cultivation may even become a duty. The power and sanctity of physical, as

well as moral beauty, has been recognized in all ages. The early myth of Beauty worshipped and respected by beasts of prey is a suggestive and touching instance of this. The Greeks considered beauty so essentially a divine boon, that the mother prayed to Zeus that her child might be before all things beautiful. Beauty seemed to the Greek the visible sign of an inward grace, and an expression of divine good-will. . . . Those whose taste has been cultivated by having beautiful things always about them, are incredibly sensitive to awkward forms, inappropriate colours, and inharmonious combinations. To such persons, certain rooms, certain draperies, certain faces, cause not only the mere feeling of disapprobation, but even a kind of physical pain. Sometimes they might be unable to explain what affected them so unpleasantly, or how they were affected, but they feel an uneasy sense of oppression and discomfort—they would fain flee away, and let the simple skies, or the moon with her sweet stare, soothe them into healthy feeling again. This sense of oppression would probably be neither understood nor believed in by the ordinary run of educated people, in England, at least. But it is very real to those whose passionate care for the beautiful makes it a kind of *necessity* to them—and they are the subtle and delicate souls that build up the art-crown of a nation. The uneasiness to which I allude is very similar to what we all feel more or less, according to our constitutional susceptibility, in the presence of unsympathetic persons. . . . How difficult it is for a woman to be really well-dressed, under the existing prejudice that everybody must be dressed like everybody else ! This notion of a requisite livery is paralyzing to anything like development of individual taste, and simply springs from the incapacity of the many to originate, wherefore they are glad to copy others ; but this majority have succeeded in suffocating the aesthetic minority, many of whom are now forced to suppress really good taste for fear of being called 'affected.' We shall never have any school of art in England, either in dress or decoration of any kind, until the fundamental principle of good art is recognized, that *people may do as they like* in the matter, and until women cease to be afraid of being laughed at for doing what they feel to be wise and right. There can be no originality of scheme until individual taste is admitted to be free ; and how can there be individuality while all are completely subservient to law, that law usually determined by folk who have neither natural feeling for beauty nor education ?"

It is not only when she confines herself to general principles that Mrs. Haweis can write with sobriety, taste, and sense. Her detailed observations on dress and on house decoration are marked by keen artistic perception and large grasp of her subject. Few readers would agree with Mrs. Haweis upon all the points upon which she touches ; all persons who care enough for dress or decoration to read books about these arts have fancies of their own, and Mrs. Haweis would be the first to deprecate any attempt to force her individual opinions upon others. That for which she contends is the right of all of us to emancipate ourselves from the tyranny of fashion, and for beauty's sake to depart from uniformity. Here and there we may think her wrong, whether she err from ignorance, as when she attacks the man's dress-coat as "the most uncomfortable of all known inventions in clothing," which, whatever else it is, is just what it certainly is not, or whether she err from prejudice, as in her tenderness for high heels, but we owe her a debt of gratitude for her attack upon stiff stays, on aniline dyes, on low gowns, and on artificial flowers. Her remarks on flowers are admirable :—

"Why are artificial flowers so unworthy an ornament for the head ? For two reasons. One is,

because when the real thing is to be had, only ignorance and absolute tastelessness can be content with a bad copy of it. And another is, because the beauty of real flowers consists more in their texture and their colour than even their form. In artificial flowers we often come near enough to the general form, but the colour—in itself matchless, and made more wondrous by the refraction of light on myriads of little cells and breathing pores, giving sometimes the appearance of sparkling—is *never* right—nearest in wax—but the texture is always bad. The milliner's bouquet, though far better in manufacture than that of twenty years ago, is often full of mistakes. A milliner will mix corn-bottles and cowslips, the roses of June with the primroses of April, and she almost always adorns a flower with the wrong leaves. Now the leaves of a flower are as much a part of the flower as the hand or the hair is an inseparable part of the person. . . . That is just what the milliner does when she thinks that fern leaves 'look lighter' for a rose than its own broad substantial sprays, or the leaves of a water-lily more 'handsome-looking' for snow-drops. And we may generally notice, in a wreath of artificial flowers, however good, that the leaves never approach the originals in colour, even when the blossom does : the whole thing is like a picture by a bad artist, who has taken pains with the face but left the hands dead-coloured, out of drawing, and 'scamped.' And in addition, the sprays are frequently made to bend according to cockney taste, as they never could possibly bend in nature. Stalks that are succulent and brittle, like the daffodil or geranium, may be seen elegantly 'twisted,' or ending in a spiral, screwed over a pencil-end by the intelligent shopwoman—like a tendril. I have myself bought daisies and primroses with tendrils springing out of them ! And after these mutilations and vagaries of the 'ignoble grotesque,' ladies think real flowers less handsome and less stately than their wretched muslin counterparts ! Of course the excuse will be that in a hot room real flowers tumble to pieces. The answer is—Not if you choose the right ones. Camellias, rose-buds, seringes, orchids, and many thick and succulent kinds of green-house flowers, will last out a day and night, sometimes several, especially when judiciously wired. But even if a leaf or petal fall, half a real flower is better than a whole sham. However, their price (in towns) and their fragility are a hindrance to many who love them ; but why, when they are both loved and within one's means, are they only used at little quiet parties ; while for a formal party, or a large ball, they are condemned in favour of a hideous stiff wreath of artificial ones, gummed and wired into the most unnatural directions ! It has often made us angry to hear it said, 'Oh, yes, a camellia or a rose in the hair is very pretty to wear at home, but it would not be proper for a *good* party !' People who say this are unworthy ever to see or touch real flowers."

Mrs. Haweis's remarks upon the change of taste which has occurred in English decorative art in the last ten years are full of thought and wisdom :—

"Here and there protests spring up, a word here, a word there—these protests spring from a few independent minds who are forming a centre of *Art-Protestants*. Owen Jones and Morris have gained for themselves a certain reputation ; they protested first, and immediately the cry, 'Who is on my side, who ?' was responded to by an attempt to dethrone the goddess of bad art so safely seated on our necks, and although the feeling was not and still is not very widely diffused, it spreads, and gradually we may hope that a great change will be seen."

"*Art-Protestantism*" is a name which exactly expresses that which the author means ; but while we are upon names, why, we would ask, does Mrs. Haweis invariably talk of "the Renascence" ? If she rejects the customary

name on the ground that it is French, why not boldly say "new birth"?

Let us beg Mrs. Haweis, then, to omit her marvellous frontispiece, which represents a lackadaisical lady in white, with an arm growing out of the middle of her back, gathering impossible blossoms on a cliff by the sea; to leave out the greater part of her fourth book, and, condensing the remainder of her work, to give us some day a smaller volume, for which we shall not hesitate to prophecy a lasting popularity.

*Visitor's Handbook to Weston-super-Mare and its Vicinity.* Edited by L. E. H. J., under the superintendence of the Rev. W. Jackson, M.A. (London, Hodder & Stoughton; Weston-super-Mare, Robbins.)

The literature of guide-books, unlike some other literature, has of late shown a marked tendency to improvement. The greater facilities of travel which are now open to almost every one, and the ever-increasing habit of taking advantage of them, combined, let us hope, with a more intelligent appreciation of its advantages, has created a demand for a superior class of commodity to that with which our forefathers were fain to be content. The supply has followed on the demand, and does not seem yet to have overtaken it. The impulse in the direction of guide-book reform perhaps took its rise first among that select coterie of persons who about half a century ago were settled about the lake districts of North Lancashire, Cumberland, and Westmoreland. De Quincey and Miss Martineau both wrote guide-books which are still read, and their example has been followed by many persons of eminence since, self-imposed either as a holiday task, on account of some special interest in the locality, or out of gratitude for advantages derived during a temporary sojourn there. Others, too numerous to mention, have made use of the guide-book vehicle as a convenient medium for introducing their views on a great variety of subjects to the public, or of discussing the social and political conditions of the places visited; and still another class has entered upon the compilation of guide-books as a purely commercial speculation. The omnipresent contributors to Black and Murray are probably the best and most successful examples of this last class; of late examples of the intermediate one we may instance Miss Edwards's excellent work upon the Nile and Egypt. The general result has been that the commodity has improved greatly, and men and women really eminent in literature and science, as well as those who have a fancy to be so, are commonly now found among the labourers in this department of letters.

The guide-book of a less exacting age was a very much simpler matter. Specimens of it may still be discovered at very remote and not very much frequented watering-places, both inland and along the coast, and occasional instances of it are to be met with in the neighbourhood of old castles and abbeys, and near the scenes of celebrated events. Its origin was usually to be traced in either of two directions. There was an enterprising builder who was desirous of building more houses and of procuring inmates for those already built, or there was an enterprising hotel-keeper not

unnaturally anxious to attract visitors to his inn. In such an event the services of some one connected with the local press were commonly obtained, and the excellencies of the neighbourhood were duly set forth in a treatise, and in the highest-flown local press language. The form of the volume was usually of a decidedly portable and unambitious character, the price moderate. The manner of composition was not only (as of necessity) highly descriptive, but occasionally hortatory. The style had a knack of being more eloquent than exact; the matter, though principally topographical, branched off now and then into hygiene with remarkable results. Thus a visitor was not only, in all likelihood, informed of the many desirable qualities of the place, and instructed how to appreciate them, was not only exhorted to do so in earnest sentences, but threatened with condign punishment if he failed. The last sentence of the work might generally be found to sum up the position somewhat thus:—"If any one can gaze upon these . . . [numerous advantages described] . . . and breathe this exhilarating [or, better still, "recuperative"] atmosphere, and then not return to his house [assumed throughout to be but a stuffy and unattractive place] a better, a happier, and a wiser man, then . . ." then, in short, it might be reasonably inferred that he was but a poor-spirited and contemptible creature. Brilliantly coloured plates would, in some cases, accompany the letter-press, never failing to reveal the work of an artist of a highly imaginative temperament. A universal atmosphere of advertisement overcast the whole, and it was well if the establishments of numerous needy tradesmen did not share with those of the promoters of the undertaking the honour of being mentioned as points of especial local interest.

But there was, and is still, yet another class of guide-books, which, merging in one or more directions into one or other of the preceding classes, is yet justly entitled to be considered a species apart, as it possesses characteristic features which do not occur in any of the above. Such are those written by genuine enthusiasts, persons firmly possessed by the opinion that their utmost panegyrics are amply justified, and who, either from never having gone beyond their own show-place, or from an undiscriminating devotion to it notwithstanding, are capable of seeing all perfection there, and of discovering treasures within its chosen area which, to other eyes, are wholly hidden. There is nothing to be said in principle against guide-books so produced, and there is much to be said for them. They are estimable and amiable in intention, and they often contain very useful information. If the nasty mud-hole which constantly offends your nostrils is proved to be a cave of vast geological antiquity, containing the curious remains of extinct animals, and the obstructive ditch that you have to scramble over in your morning walk to be part of the outline of a Roman encampment, why, so much the better for you; the mud-hole will possibly be more readily excused, and the ditch encounter fewer of your objurgations for the fact. Nay, if you are a person concerned about such things, you may even be extremely pleased with what was previously mere offence; and, if you are not, an opportunity will at least have been offered you of becoming so. The most arid

landscape may thus come to abound with life and meaning, and the least savoury surroundings to be redolent of interesting and agreeable associations. But, for the complete justification of the guide-book of this type, it is necessary not only that the intention be estimable, but that the execution be efficient. The guide-book should remain a guide-book in reality, suited to a diverse class of readers consistent only in seeking recreation first and information after, if at all, and should not under cover of the name aim at being a treatise suitable only for the specialist. A harmony of proportion should be preserved among the several subjects of interest furnished by the locality and discussed, and, above all, the description and discussion of them should be cast in a popular and attractive form, and comprised within reasonable limits.

The particular guide-book which has elicited these remarks, and which is now before us for review, is so distinctly a type of the last class described, and is so decidedly open to the objections last insinuated, that we have already said much that is applicable to it. The very commonplace surroundings of that very commonplace health-resort Weston-super-Mare are to the author instinct with the liveliest interest, by reason of his familiarity with the antiquities scattered here and there about it, which he has evidently made his close study, and, in an access of honest enthusiasm, he has sought to make the public sharers in the knowledge which he himself has laboriously acquired. He has chosen the medium of a "Visitor's Handbook" for doing so with a result which might have been easily foreseen. So far as the book is really a handbook to Weston-super-Mare and its vicinity, it is spoiled by the very recondite matter introduced into it; so far as it is a treatise on the geology, zoology, archaeology, ecclesiology, and botany of that district, it is miserably unsatisfactory and defective. Had the considerable acquaintance with the ecclesiology alone of the immediate neighbourhood which the author undoubtedly displays been utilized in some other manner, he might have probably found a public to appreciate his labours in that direction, but it is absurd to suppose that the casual visitor to Weston-super-Mare is prepared to follow him in enjoyment of the minute details of mediæval architecture. It is not by such means as these that the movement towards guide-book reform is to be forwarded, but rather by the exclusion from them of special subjects of investigation, by the inclusion and popularizing of all matters affecting the locality so far as possible in an equal degree, and by the strict subordination of individual preference to the assumed wishes and requirements of the mass.

The author acknowledges a divided responsibility in the composition of the handbook, besides which its production has been "superintended" by a gentleman of known scientific eminence. The former fact will, no doubt, account for the different literary styles which characterize different portions of it; for instance, the chapters dealing with Weston itself compared with those dealing with its vicinity, and the Preface. To the latter fact we are inclined to ascribe many of the judicious archaeological and ethnological observations which are scattered about here and there among its pages. We are not inclined

to ascribe to it, however, the errors of style which disfigure these chapters principally, and a few only of which we have noted. Thus, what is meant (p. 166) by a "stone pulpit partly engaged in the north wall"?—engaged in what? "Looking pictorial" (p. 165) is surely a bad substitute for the more usual expression "looking picturesque"; and the same may be said of "unuseful" (p. 161) for "useless," "soberized" for "sobered" (p. 98), and "invalidism" for "illness" (in the Preface). Clearly the "superintendence" mentioned on the title-page extended over the scientific, and not over the literary, portion of the work.

#### NOVELS OF THE WEEK.

*Under a Charm.* From the German of E. Werner. By Christina Tyrrell. 3 vols. (Bentley & Son.)

*A Constant Heart.* By the Hon. Mrs. E. W. Chapman. 2 vols. (H. S. King & Co.)

*Touch and Go.* By Jean Middlemass. 3 vols. (Chatto & Windus.)

*Glory.* By Mrs. G. Linnaeus Banks. 3 vols. (Hurst & Blackett.)

*Sister Natalie.* By Mrs. Craven. Translated by Lady G. Fullerton. 2 vols. (Bentley & Son.)

*Emilia; or, the Genoese Orphan.* By Giovanna Sussarello. (London, Dulau & Co.; Venice, Ongania.)

*Reediford Holm.* By T. R. Skemp. (Remington.)

*Harrington.* By F. S. Bird. (Samuel Tinsley.)

*Merry and Grave.* By P. Athelby. (Same publisher.)

'UNDER A CHARM' has the interest attaching to a fresh scene and unfamiliar types of society. It relates the gradual triumph of the spell of love over the national family prejudices which divide a Polish countess and a German landowner in her native country. Both are ardent patriots, and both are influenced by family circumstances which place them in the strongest antagonism. But, in the end, the manly honesty and nobleness of Waldemar prevail over the hostility which Wanda tries to cherish against the enemy of her country and the supplanter of her race, and the victory is complete when she saves the German from a murderous attack of her own countrymen, and when Waldemar at the risk of his own life rescues her father from the Russian vengeance for his share in unsuccessful insurrection. The characters of the main actors, and of Princess Baratowska, whose affection is as hard to be won by the son of her first marriage as is the hand of her equally patriotic niece; of the sensitive Professor, whose devotion to his pupil first tames the harsher elements in Nordeck's nature; and, in a slighter way, of the merry Gretchen, and her unlucky admirer, the fussy officer of police, are exceedingly well drawn; while, more *Germanico*, there is a funny bit of mysticism in the story, which plays a vague part in uniting the discordant affections of the lovers.

As the book is written from a German point of view, Waldemar Nordeck has the author's entire sympathy in his mission of drilling the shiftless Poles into good Prussian citizens. A good deal might be said on the other side, no doubt, but it is very well that an aspect of the

matter which Englishmen do not regard so much in Poland as nearer home should incidentally be brought to their notice.

Mrs. Chapman has made a pretty *tour de force* with considerable success. She has put her book into the form of an autobiography, written by a young woman who was born in the year 1727; and has tried to keep to the style and manners of the time. Readers and even writers of novels of the day can have little idea of the greatness of the difficulty which such a task as this represents, nor of the vast amount of toil which must be sunk in such an undertaking. Take 'Esmond' for instance, the best model of this sort of book; it is only by considerable reading that one finds out any fraction of the vast amount of learning which is stowed away in the casual allusions and the turns of expression. The difficulty of avoiding anachronisms is one which does not present itself in a story of every-day life; but it alone demands care enough to seriously hamper invention, and a very wide and ready knowledge of the intimate history of the period at which the story is placed. Mrs. Chapman has wisely steered as clear as possibly of history, and has chosen a simple story, the main events of which might have happened at any time. It is true that rich gentlemen do not nowadays forcibly abduct country lasses, but it is an old as well as a new story that parents should wish their daughters to marry men who are well off, while the girls have bestowed their affections elsewhere. But Mrs. Chapman tells the simple tale of 'The Trials and Adventures of a Constant Heart' with much taste, though it must be confessed that it demands rather careful reading and close attention. The interest of the story is chiefly in the girl's escape from her imprisonment in Sir John Trevanian's closely-guarded house in Cornwall; it runs along quicker here, while the style is no less correct than in other parts. But when the escape is successfully made, one sentence could have finished all that the reader wants to know, and hence the concluding chapters, in which the girl's good character is re-established in the eyes of her friends and relations, though satisfactory, are rather dull. It is, we think, to be regretted that instead of being allowed in the end to marry her true love, she should only have the consolation of receiving a sort of death-bed forgiveness from him; and have at last to put up with "a very worthy gentleman," some fifteen years her senior.

As a specimen of Mrs. Chapman's success in style we shall quote a description of a "best parlour." It is also a very happy bit of description:—

"Twas a fair parlour enough: the walls painted a light blue, the wainscots white, very neat; the floor polished fit to see your face in it, and a little round mirror hanging above the mantel-shelf, and my mother's china cups ranged below; two big arm-chairs, one on either side, where the fire should have been; and down the opposite wall were ranged all the other chairs in the room. In the middle was the table, with all the books in the house upon it, except mine, and the dear book-closet, of course; and a box with the markers for cards, and Windsor Castle made in delf, so as you could stick candle-spills in the towers."

At times the striving after quaintness of expression reduces the style almost to that of Mrs. Gamp or Mrs. Brown. For instance,—

"This was the daughter of one Squire Feather-

ston, a family that was a deal looked on in that part of the country, but was fallen in distress some years back, till this same squire mended his fortune somewhat by marriage beneath him, for he married the daughter of one that made all his money, from an errand-boy in tan-pits and saw-mills, and then came to own some tin-mines in Cornwall, so that, as I have heard, Featherston got 50,000. with the daughter."

We noticed one odd though not very important anachronism. The writer is made to quote some lines from a song of Mr. Morris's in 'Ogier the Dane.' On the whole, 'The Trials and Adventures of a Constant Heart' make a very pleasant story, which Mrs. Chapman has written with much care and refined taste. Without meaning to detract in any way from the merits of the inside of the book, we may say, too, that it is unusually well "got-up" and beautifully printed.

Miss Middlemass has certainly had a success with her new book. Though what appears to be her ideal is about as bad an ideal as could be framed, yet she has gone a step nearer to it in 'Touch and Go.' Her aim is to construct a story which shall be as much like an indifferent play as can be; there must be plenty of theatrical "business," the characters must half explain and half conceal themselves in soliloquies, and the rest must be fashionable life, with plenty of conversation in an almost inarticulate, wholly idiotic gabble, without a spark of humour, or a hint of any knowledge except that of the mere facts that society amuses itself in such and such ways. Thanks to the "newest thing in journalism," that knowledge is nowadays readily acquired by any one who possesses sixpence and is able to read. In 'Mr. Dorillion' the mystery was so involved, and withal so uninteresting, that the reader was strongly tempted to throw the book on one side, and refuse to be bothered with the unravelling of a dreary mass of tangled impossibilities. In 'Touch and Go' there is, perhaps, an improvement. But if there is less mystery, the gap is more than filled by an excess of snobbery. There can be nothing more ignoble than the solemn admiration with which the display of wealth is paraded before us, and nothing more perverted than the sentiment expended over the love by a man of his friend's wife. One of Miss Middlemass's fixed ideas is, that men believe themselves to be infallible judges of causes and motives, but are invariably dupes. This may be true or not, but she might be content with making the statement once or twice in each volume, instead of making it for herself over and over again, and also putting the notion into the mouths of all her women characters. We may, at all events, retaliate by saying that Miss Middlemass is a very bad judge of what men's manners are and ought to be. To our thinking, it would be hard for a writer to create a set of worse-mannered and more ill-bred men than those to whom we are introduced in 'Touch and Go.' When she attempts to draw a lady, she does not succeed much better. The qualities she appears to admire most are archness and a ready tendency to blush all over face, neck, and brow. This piece of sensibility on the part of heroines, takes the place which was occupied in the novels of a hundred years ago by the fainting fits which Macaulay and his sisters used to delight in counting up. Miss Middlemass's writing is horrible. It

cannot be called English, and certainly not French or German. She is too fine to talk of an arm-chair or a carriage. Her ladies recline in *fauteuils* and *voitures*; and they are of course accompanied by their *chaperones*. Then she uses the expression *à l'outrance*, and the affirmative *si* in a totally wrong manner. Sometimes we have a conversation given in French as far as Miss Middlemass can go, with English words put in apparently where she was at a loss for French; as for instance:—

"Monsieur est français?" she asked softly....

"C'est vous, madame—I could scarcely believe my senses—here!"....

"Je ne vous connais pas," she said, shortly.

"Cependant,—we suffer together."

"Comment together?"

Her German is even more pitiable, for the proportion of mistakes to the number of words used is considerable. We do not wish to prohibit the use of French and German words, but it is not much to ask that an author should look them out in a dictionary.

Mrs. Banks, in her novel with a purpose, displays want of patriotism and ignorance. Her object is to show that patriotism is a mistake and glory a snare, and the profession of arms debasing. It might well be thought, either that she had been entrusted with a brief by the Peace Society or that in her youth she had been jilted by an ensign, so bitter is she against all forms of soldiering, even volunteers coming in for much vituperation. It is a pity that she did not endeavour to master her subject. In the days when the Duke of York was commander-in-chief there were undoubtedly strange doings in the army, and the life of a private soldier was by no means enviable. We, however, utterly refuse to believe that he was quite such a helpless oppressed slave as Mrs. Banks would depict him, or that military law could be for the gratification of tyrants twisted to the extent which she assures us it was. Irregularities there were, no doubt, but even in the last decade of the last century a general court-martial with power of life and death could not be assembled by a commanding officer, and the sufferings of a man who received 150 lashes are exaggerated. It was quite common for a soldier to undergo 300 or 400 lashes without going into hospital, yet, according to Mrs. Banks, her hero was obliged to take 150 lashes in two instalments. Nobody expects a lady to be familiar with military details, but it is only reasonable that when she ventures on the topic she should possess, at all events, elementary knowledge of the subject. Mrs. Banks does not hesitate to describe the daily routine of a barrack at the close of the eighteenth century, yet she makes the command of the barracks guard a permanent appointment. Again, she continually speaks of the Scots Fusilier Guards. Apparently she is not aware that the regiment afterwards thus designated was at that time known as the 3rd Guards, the title of Scots Fusilier Guards not having been conferred till the reign of William the Fourth. Her text is evidently "the brutal and licentious soldier," and she paints military life in the blackest possible colours. In short, this is a stupid novel conceived in bad taste.

'Sister Natalie,' the biography of a sister of charity of the order of St. Vincent of Paul, is written for Roman Catholic readers, and is therefore beyond the range of criticism from a

polemical point of view; while in a literary aspect it presents an equally invulnerable front, as it consists entirely of the letters of a pious person which can never have been intended by their writer for publication. The editor dwells with pleasure on the beliefs and actions of her late friend, and it is at any rate clear that she deserved the esteem of her friends, and was actuated by conscientious motives in the views and practices she adopted, however questionable their value may appear to persons of a different way of thinking.

We can hardly say anything better of 'Emilia,' in its present form, than that it is a mistake. We have here a story of Italian life, written in English by a lady who, though she is of English extraction—being, we believe, the grand-daughter of Mr. Plowden, the historian of Ireland—could probably have told it much better in her native tongue. The narrative itself, considered apart from its style, is after the model of a hundred years ago; its interest turns on abduction, duels, love-making à la Grandison, and its framework is constructed out of the stiff manners of the patch and periwig days. The heroine passes straight from a convent to the temptations of the world. She is persecuted, is trapped by her dishonourable lover (a "marquiss," of course), escapes by way of a balcony, turns peasant, is loved by an English lord, almost as dishonourably as by the Italian, is captured by brigands, and goes through other more or less exciting experiences. No doubt the story would find plenty of readers if due care had been taken to render it readable; but what are we to make out of a book in which every other page contains such words as "tolerated," "anomous," "eccent," "demeaneur;" such expressions as "acclimated to," "participated to him the astounding intelligence," "she would have avoided more carefully allowing this unfortunate young man to illude himself with fatal hopes," and the like? Three short sentences, or rather, three full stops with their accompanying words, will illustrate still better the difficulty which an Englishman must meet with in attempting to read 'Emilia.' "His love for classic music became a mania, and he could expatiate for ever on the works of Beethoven in c sharp minor, or e flat major. The celebrated rondos of Mendelssohn, or the wonderful Fugues of Bach. He devoted all his time to the study of thorough bass, with the hope of one day rivaling those great masters in scientific compositions." The young authoress will hereafter be able to do better than she has yet done. If she writes and prints in English again, she would act wisely in getting a competent person to see her story through the press.

Mr. Skemp has certain qualifications for novel-writing, but he has also a great deal to learn. He has a fair appreciation of the pathetic and the humorous, as well as of the proportions in which these ought to be combined; but he does not seem to have quite grasped the importance of the *lucidus ordo*. In 'Reediford Holm' serious consequences result from inadequate causes; great *péripéties* come about without our being sufficiently prepared; and, on the other hand, we are once or twice led to expect something important which does not occur. For instance, when a heroine goes to bed full of gloomy forebodings, and fancying

omens in the howl of the wind and the taps of branches against the window-panes, and is aroused by her mother with the intelligence that her father is "very poorly," we are entitled by all the laws of fiction to expect that something bearing upon the story is about to happen. But Mr. Skemp gives us all these preliminaries with no result whatever, which looks as if he had begun to write without having his story very clearly mapped out in his head. Akin to this is a lack of accuracy in details. Country yeomen hardly wore beards when William the Fourth was king. No ordinary young woman could hang on to a branch of a tree with her right hand and gather nuts off it with her left. No stream could flow into "the noble river on whose banks stands the greatest city in the world," and also be "swollen with tears which were carried far out into the Atlantic." Mr. Skemp is evidently a disciple of George Eliot, but he will have to study her method a good deal more yet before he will write a thoroughly satisfactory novel.

Mr. Bird belongs to a very different school, and succeeds, perhaps, better because his aim is less ambitious. 'Harrington' is called "a tale of the Hague," and narrates the adventures of a young cavalier in and about that town during his enforced absence from England in the interval between the death of the first Charles and the accession of the second. These adventures are of the approved kind. Harrington saves a wealthy merchant and his daughter from footpads, falls in love with the lady, quarrels with his rival, with whom he would fight a duel save for an accident, assists Charles the Second to escape when pursued by the vengeance of Cromwell and the police of the Netherlands, discomfits his rival, marries the right person, and ends his days as a country squire and the King's creditor. When we say that the story is written in the style which makes people "seek immediate repose in their bed-chambers," and use "Zounds!" as an expletive, we shall have said all that is necessary to enable the experienced novel-reader to classify it correctly. It is not a bad specimen of its class, being well composed and free from extravagance, unless the recognition of Charles the Second from his likeness to his father's effigy on a coin be thought to verge on that fault. The author evidently has studied the manners and customs of the Dutch in the seventeenth century with some care.

'Merry and Grave' is a collection of short stories connected by the well-worn link of a family Christmas party, at which they are related. They describe incidents in the lives of members of the "petite bourgeoisie." They are neither better nor worse than those with which Christmas numbers of magazines have made us familiar, and no doubt will be appreciated by the same class of readers.

#### EDUCATIONAL WORKS.

*The Cyclopædia of Education: a Dictionary of Information, for the Use of Teachers, School-Officers, Parents and others.* Edited by H. Kiddle and A. J. Schem. (Sampson Low & Co.)

The editors of this American publication boast that it is the first cyclopædia of education in the English language. English teachers and parents who consult it will be inclined to think it might as well be the last, if nothing more to their purpose can be produced. Much of the information it

contains relates to American institutions and systems of education which cannot be expected to excite any interest in this country. One feature to which the editors attach special importance is the prominence given to remarks on the theory of education and the best methods of teaching. But the art of teaching is not to be acquired from books, and certainly there is little or nothing in this cyclopaedia on the subject of teaching which any teacher at all qualified for his work does not already know. There are not many teachers or readers of any sort who require to be told that a boarding-school is "a school in which the pupils receive board and lodging as well as instruction," that the black-board "is generally constructed of wood," that "speaking must go on at a certain speed," that "learning to read should begin early," that "skill in writing demands practice in writing," and so on. As the work embraces articles on every subject that can form part of education, every country where it is or has been carried on, every association, sect, or institution for promoting it, and every distinguished teacher or writer who has contributed to its advancement, and as the editors determined to cram all this miscellaneous matter into a single volume, it is of necessity inconveniently cumbersome, and yet the articles are for the most part sketchy and fragmentary. The information with regard to English universities, colleges, and schools is very insufficient, and not always accurate. We cannot, however, dispute the accuracy of the statement in reference to King's College, London, that "there is also a head master of the school." But we do not see the necessity for a cyclopaedia of education to supply such information as that.

*Chambers's National Reading-Books.* Book VI. Edited by A. F. Murison, M.A. (W. & R. Chambers.)

In both design and execution this concluding volume of a useful series of reading-books is honourably distinguished from similar manuals. It contains well-chosen specimens of English literature in prose and verse, from Beowulf to Swinburne, chronologically arranged, preceded by a brief account of each writer and his works, accompanied by explanation of difficult words, and followed by notes full of valuable historical and other information throwing light upon the subject-matter. There is also a good outline of the history of our literature from the earliest age to the present time. The pieces are necessarily shorter than might be wished, but those who wish to become better acquainted with any author will here find useful guidance for their study.

#### OUR LIBRARY TABLE.

M. CHARLES SCHOEBEL has selected the legend of the 'Wandering Jew' as the subject of the second part of his "trilogy of humanity" (Paris, Maisonneuve), of which the first part, published last year, discussed the 'Myth of the Woman and of the Serpent,' while the third is to deal with the 'History of the Three Magi.' For him the Wandering Jew is evidently a mythical personage, closely connected with the Wild Huntsman, and through him with Cain among Semites, and Odin and Rudra among Aryans. The essay is full of erudition, and will be found of great use to investigators of the legend of which the author attempts to discover the original meaning. His conclusions will not always be accepted. Before contesting them, however, it will be as well to await the publication of the concluding part of his trilogy, in which he promises to explain the idea which pervades the whole.

We have on our table *Revue Historique*, edited by G. Monod (Paris, Baillière & Cie),—*Nord und Süd*, edited by Paul Lindau (Berlin, Stilke),—*Figaro at Hastings, St. Leonards*, by C. Bede (Heywood),—and *Sayings and Doings of the Skitish Association*, by Rev. C. Mule, E.O.C. (Tamarworth, Brendon & Son). Among New Editions we have *Comparative Grammar of Household Words*, by J. De Poix-Tyrel (Long-

mans),—*Anthologia Graeca, Passages from the Greek Poets*, by Rev. Francis St. John Thackeray, M.A. (Bell),—*Florilegium Poeticum*, by Rev. F. Frost (Bell),—and *Atalanta*, by J. Brent (Knight). Also the following Pamphlets: *The Geographical Magazine*, edited by C. R. Markham, C.B. (Trübner),—*Biographical Notes on Callistus Augustus Count de Godde-Liancourt*, edited by A. Liancourt (Whittaker),—*On the Use of Symbolic Devices in Sepulchral Memorials*, by T. Smith (Parker),—and *Le 300<sup>me</sup> Anniversaire de Pierre Paul Reubens*, by G. Lagye (Antwerp, Mees & Cie).

#### LIST OF NEW BOOKS.

##### Theology.

Bullinger's (Rev. E. W.) *Critical Lexicon and Concordance to English and Greek New Testament*, roy. 8vo. 30/- cl. Heard's (Rev. J. B.) *National Christianity*, 8vo. 10/- cl. *Jac, and other Sermons*, by S. T. C., cr. 8vo. 1/6 cl. Ip. James's (J.) *Comment upon the Collects*, cheap edit. 3/6 cl. Smith's (J. W.) *Manual of Scriptural Devotion for Family and Private Use*, 18mo. 2/- cl. *Survival (The)*, with an *Apology for Scepticism*, 8vo. 10/- cl.

##### Law.

Pope's (H. M. R.) *Law and Practice of Lunacy*, 8vo. 2/- cl.

##### Fine Art.

Friedmann's (A.) *Designs for the Construction of Markets, Warehouses, and Sheds*, folio, 42/- bds.

##### Poetry and the Drama.

Tourneur's (C.) *Plays and Poems*, edited by J. C. Collins, 2 vols. 12mo. 18/- cl.

##### Philology.

Julien's (F.) *Petites Leçons de Conversation et de Grammaire*, cr. 8vo. 3/6 cl.

Xenophon's *Anabasis of Cyrus*, Books 3, 4, with Notes by R. W. Taylor, cr. 8vo. 3/6 cl.

##### General Literature.

Bailey's (J. M.) *Mr. Miggs of Danbury*, 12mo. 2/- bds.

*Children of the Farm*, 12mo. 1/6 cl.

*Chats with the Animals*, illustrated, 4to. 1/8 bds.

Craig (G. M.) and Stirling's (M. C.) *Two Tales of Married Life*, 3 vols cr. 8vo. 31/6 cl.

*Epigrams and Epigraphs*, by Author of 'Proverbial Folk-Lore,' cr. 8vo. 2/6 cl.

*Friends of the Family*, illustrated, 4to. 1/6 bds.

*Little Wide-Awake*, Vol. for 1878, 4to. 3/- bds.

*Punch*, Vol. 16, *New Library Series*, 4to. 2/- hf. bd.

*Skemp's (T. R.) Reedford Holm*, cr. 8vo. 10/6 cl.

#### THE BIOGRAPHY OF MR. CARLYLE.

We have received from Mr. Carlyle a letter, in which he states that Mr. F. Martin has not his authority to write his life. The information on which our paragraph (No. 2600) was founded was not derived from Mr. F. Martin. At the same time we have thought it just to Mr. Martin to allow him to know of Mr. Carlyle's communication, and he writes to us as follows:

"7, Fortess Terrace, N.W., Sept. 12, 1877.

"In the *Athenæum* of August 25 there appeared a paragraph, referring chiefly to the *Biographical Magazine*, but mentioning, *inter alia*, that I had the 'consent' of Mr. Thomas Carlyle to write his biography. Will you kindly allow me, in justice to the venerable author, to state the facts of the case? Having been for a great many years engaged in collecting materials for a Life of Mr. Thomas Carlyle, I published the first portion of my researches, consisting of an elucidation of the autobiographical mystery of 'Sartor Resartus,' in No. 1 of the *Biographical Magazine*. A 'proof' of my article was sent to Mr. Carlyle, but by some mishap, explained to me, did not get into his hands. A week after publication, a near relative of Mr. Carlyle, residing with him, called on me, and I was told that Mr. Carlyle had seen with displeasure what I had written about 'Sartor Resartus.' Thereupon I consulted with friends, among them a leading London publisher, and the resolution came to was that I should discontinue my articles, for the satisfaction of Mr. Carlyle. My articles stopped, and with them the *Biographical Magazine*, at what pecuniary loss I need not say. But it earned me the warm thanks of the relative previously referred to. As to Mr. Carlyle himself, I think he would be the last man in the world to attempt to select his own biographer in his lifetime. There are already half a dozen biographies of the author of 'Sartor Resartus' in existence, and it may safely be foretold that in course of time he will have as many as his illustrious friend Goethe.

"FREDERICK MARTIN."

#### KEATS.

ARE the following lines known? They were omitted from the lines To Fancy, and should come in after the word "languid" in the eighty-ninth line:—

\*\*\* Mistress fair!  
Thou shalt have that dressed hair  
Adonis tangled all for spite,  
And the mouth he would not kiss,  
And the treasure he would miss,  
And the hand he would not press,  
And the warmth he would distress.  
O the ravishment—the bliss!  
Fancy has her—there she is!  
Never fulsome—ever new!  
There she steps! and tell me who  
Has a mistress so divine?  
Be the palate never so fine,  
She cannot sicken. \*\*\*

CHARLES W. DILKE.

#### LORD HOUGHTON'S KEATS.

In turning over the various publications of Lord Houghton on Keats, in reference to the recent controversy in your columns as to the new letters, I am struck by the omission of one poem from his Aldine Edition, published by Bell in 1876, of which Lord Houghton says, "this edition alone contains all his works." Lord Houghton seems to have omitted, without giving his reasons, the song "I had a dove," which appears in his, 1848, 'Literary Remains,' as also in his Moxon editions of 1866 and 1876. Why?

#### WHY "GULLIVER"?

Wardington, Banbury, Oxon.

THERE has been occasional speculation as to the origin of the name of this immortal mariner, and various suggestions have, at different times, found their way into print as to the why and wherefore of its selection, though, at first sight, the reason seems obvious enough. Swift himself assigns to it a local source. In the Preface to the first edition of the famous 'Travels' (1726-7), entitled "The Publisher to the Reader," and signed "Richard

Sympson," he says:—"Although Mr. Gulliver was born in Nottinghamshire, where his father dwelt, yet I have heard him say his family came from Oxfordshire; to confirm which I have observed in the churchyard at Banbury, in that county, several tombs and monuments of the Gullivers." The local tradition, mentioned by the late Alfred Beesley in his history of the town, is "that the Dean, being at Banbury while his work was composing, but before he had fixed upon a name for his hero, saw that of 'Gulliver' on a tombstone in the churchyard, and forthwith fixed upon it. The name of Gulliver often occurs in the register and other records of the period"—indeed, is not at all uncommon in northern Oxfordshire at this day. This story would of itself be worth but little, as it might have originated from the sentence in the Preface already quoted; but there are extraneous corroborative reasons for accepting it and for the Dean's choice, *a propos* of which I am in a position to offer some evidence.

The Gullivers have been known in New England for two centuries, and thence, Americans will tell you, Swift got the name. It appeared for many years with the veritable prefix of "Lemuel" before it, on a sign in Washington Street, Boston, U.S., less than a quarter of a century ago. Of course, one supposed that the owner of it must have been named after the discoverer of Lilliput and Laputa, but inquiry refuted that impression. I was told that Lemuel was a time-honoured ancestral name, which had been in the family before Swift was born. A tradition in the town of Milton, Massachusetts, where the Gullivers originally settled, ran as follows:—There were two brothers that emigrated from Ireland to America about the middle of the seventeenth century, one of whom, named Lemuel, returned home again after a sojourn of some years, while the other remained to become the progenitor of the New England Gullivers. This Lemuel was notorious in his neighbourhood subsequently for the marvellous character of his traveller's stories, one of which is said to have been that the frogs in America were as tall as a man's knee, and had musical voices like the twang of a guitar, not so very much of an exaggeration. However, his name passed into a local proverb for unveracity. Now it is not unlikely that this neighbourhood was that of Kilkenny, where Swift went to school, or of Laracor, where he lived after his first return to Ireland; and that the name of Lemuel Gulliver, identified with this particular characteristic, might have inhered in his memory, and that, when he was meditating a name for his immortal voyager, this one occurred to him—at once odd, yet appropriate and natural.

That Swift knew of an untruthful Lemuel Gulliver can be proved from his own correspondence. In one of Pope's letters to him, dated May 23rd, 1727-8, he says:—"I send you a very odd thing—a paper printed in Boston, New England, wherein you'll find a real person, a member of their Parliament, of the name of Jonathan Gulliver. If the fame of that traveller hath travelled thither, it has travelled very quick to have folks christened already by the name of the supposed author. But, if you object that no child so lately christened could be arrived at years of maturity to be elected into Parliament, I reply (to solve the riddle), that the person may be an Anabaptist, and not christened till of full age, which sets all right. However it be, the accident is very singular that these two names should be united." Swift replies, May 30th:—"I have with great pleasure shown the New England newspaper with the two names of Jonathan Gulliver, and I remember Mr. Fortescue sent you an account from the assizes of one Lemuel Gulliver, who had a cause there, and lost it on his ill reputation of being a liar."

There is yet another reason for Swift's choice, which I think significant. He was a High Churchman, and hated the Puritans, as is abundantly manifest in the 'Tale of a Tub,' the 'Memoirs of Captain John Creighton,' and elsewhere. Now Banbury was the most Puritan town in all England. Supposing him then (whether aware of the

existence and reputation of the Irish American Lemuel or not) to have noticed the Banbury tombstones (of which we have distinct proof under his own hand) in one of his journeys from Dublin to London, he would, by adopting "Gulliver," secure a name the first syllable of which was curiously appropriate and genuine, besides indirectly slurring a race whom he regarded as fanatics and hypocrites. Still more. In his 'Discourse on the Outward Manifestations of the Spirit,' there is a story about a "Banbury saint" too foul to bear quotation. Therefore I think the tradition of the town is well founded.

THOMAS BUTLER GUNN.

#### THE ANCIENT BRITISH NUMERALS.

Settrington Rectory, York, September, 1877.

THROUGH the kindness of Canon Butler I have been furnished with a copy of a very curious set of ancient numerals which were formerly in use in the north-western corner of this county. They are as follows:—

1. eina	10. dick
2. peina	11. eina dick
3. para	12. peina dick
4. patterra	13. para dick
5. pith	14. patterra dick
6. ith	15. (forgotten)
7. awith	16. eina . . . . .
8. ara	17, 18, 19. (forgotten)
9. dickala	20. iggan.

These numerals, which, so far as I know, have never yet been published, seem to be of extreme value and interest. Within the memory of persons now alive they were used in the dales of Craven, among the lofty hills which divide Westmoreland from Yorkshire. Old men employed them to count sheep and cattle, and old women to count the stitches of their knitting. The copy which I possess was carefully taken down for me, a few weeks since, from the lips of Elizabeth Tomlinson, an old woman seventy-two years of age, who now resides in the almshouses at Rathmell, near Settle. She states that she never used the numerals regularly herself, but that she learned them, when about twelve years old, from her uncle, who himself always used them.

The linguistic affinities of these numerals are not very difficult to determine. It is plain that though they belong to the Aryan system they are in no way derived from our English numerals. It is further manifest that they are closely related to the Kymric numerals, and it can, I think, be shown that though neither Welsh nor Cornish, they belong to the Kymric rather than to the Goidelic branch of the Keltic languages.

It will probably be a convenience to your readers if I extract from Ebel's edition of the 'Grammatica Celta' of Zeuss the oldest known forms of the Kymric and the Goidelic numerals, and place them for comparison side by side with the numerals from Craven:—

CRAVEN.	OLD WELSH.	OLD IRISH.
1. eina	un	ón, óen
2. peina	dou, deu, dul	dó, di, dán
3. para	tri, teir	tri, teora
4. patterra	petuar, peteir	cethir, cetheora
5. pith	pimp	cóic
6. ith	chwech	áé
7. awith	seith	secht
8. ara	oith	oct
9. dickala	nau	nóí
10. dick	dec	deich
11. eina dick	un ardec	óen dec
12. peina dick	dou dec	da dec
13. para dick	teir ardec	teora dec
20. iggan	acent, uegin	fach

Perhaps the simplest of the tests by which the two great branches of Keltic speech are distinguished from each other is the fact that a primitive *qv* becomes *p* in the Kymric languages, and *c* in the Goidelic. Hence the forms *patterra*=4 and *pith*=5 show that the Craven numerals belong to the Kymric branch. This conclusion derives strong support from the numeral *iggan*=20, which is a decisively Kymric form.

The form *awith*=7 is of especial interest. It proves, as Prof. Sayce has pointed out to me, that the Craven numerals were not derived from the

Welsh, but that they belonged to a lost language of the Kymric class, of which no other memorials survive except possibly some few local names. It is plain that *awith* cannot be derived from the old Welsh *seith*=7, but must have descended from a primitive form, *savith*, which became, first *hawith*, and then *awith*. Now Prof. Rhys has shown reason for believing that in Welsh the tendency of *s* to become *h* became obsolete before the middle of the sixth century (Lectures, p. 25). In the case of the numeral seven, both Welsh and Cornish have retained the original initial *s*, while the Craven numeral has followed the ancient Kymric law of letter change. Therefore the Craven numerals must have belonged to a Kymric language which had become distinct from Welsh at a period as early as the English conquest of Britain.

The most probable supposition seems to be that these numerals are a relic of the language of the British kingdom of Strath Clyde or Cumbria, which stretched northwards to Dumbarton, and whose southern boundary ran a few miles to the north of the place from whence these numerals have been obtained. A local tradition affirms that the numerals were brought to Craven by drovers from Scotland. This tradition in no way implies that the numerals are Gaelic, but may be sufficiently explained by the fact that a great part of the Cumbrian kingdom lay to the north of the modern Scottish border. If these numerals survive in any collateral tradition such tradition should, I imagine, be sought for in Nithsdale and Annandale, which belonged to the kingdom of Strath Clyde.

There are some difficulties about these numerals which I should be glad to see explained by some competent Keltic scholar. How is the form *dickala* to be accounted for? It differs altogether from all the Aryan nines. It is obviously formed from *dick*=10. Can it be explained by means of the Keltic preposition *ar*, which means *pre*, *ante*? If so, *dickala* would denote the number "before ten." Next, I cannot account for the *p* in *para*, unless it be by simple assonance due to the succeeding numeral *patterra*. The uncorrupted form would, I suppose, be *tera*. The *p* in *peina* presents a similar difficulty; but, as Prof. Rhys has shown (Lectures, p. 433) that in Welsh it is possible for a primitive *tv* to pass into *p*, we may perhaps accept the tempting explanation which would identify it with the *b* of *bini*, the *v* of *virginti*, the *tw* of *twain* and *twenty*, the *tv* of *tweogen*, and the *dv* of the Sanskrit *dvā*. On the other hand, the *w* of *awith* plainly represents the *p* of *saptan* and *septem*, and the *v* of *seven*, which in Welsh has altogether disappeared.

It seems not unlikely that Elizabeth Tomlinson's memory has failed her with respect to the numerals for six and eight. It would be more easy to explain *ith* as eight than as six; and the half-remembered word for sixteen looks as if the word for six had been misremembered.

ISAAC TAYLOR.

#### LEICESTER RECORDS.

We are glad to hear that the Town Council of Leicester have passed a resolution "That the question of the arrangement and preservation of the ancient documents and charters of this Corporation be referred to the immediate attention of the Town Hall Management Committee." It appears that they are at present in a "disgraceful state"; and those in the Munitment room exposed, as we learn from the speech of one of the aldermen, to "damp, rain, and the ravages of rats." It is indeed time that such gross negligence of records so precious should be felt to be shameful. We congratulate Leicester on the better intelligence that is at last displaying itself in this respect. How valuable the collection is may be judged from the following account given the other day at the Council meeting. There are "Royal Charters under the Great Seals, commencing with the reign of King John; Charters of the Norman Earls of Leicester and of the Earls and Dukes of Lancaster; Rolls of the Merchant Guild, extending from the 7th and 8th years of the reign

of King Richard the First to the reign of Richard the Second; the Placita Coronae, or Rolls of the Pleas of the Crown (which comprehend all crimes and misdemeanours, wherein the King, on behalf of the public, was the plaintiff), the Placita de quo Warranto, Inquisitions post mortem, records of the Court of Portmanmote, &c.; Rolls of the Court of Quarter Sessions kept during the reigns of Elizabeth, James the First, &c., by the Clerk of the Peace; the Tollage or Tax Rolls, containing the names of all the tax-paying inhabitants of the town during the latter part of the reign of Henry the Third, and the reigns of Edward the First, Edward the Second, and Edward the Third, with the value of their moveable property; Commissions under the Great Seal for the annual musters of soldiers and muster-rolls; Rolls of the Assize of Bread and Ale; Rolls of the Religious Guild of Corpus Christi, and various deeds of Chantry, &c.; the Hall books or records of the proceedings at the meetings of the Corporation, from 1478 to the present time; the Hall papers, extending from 1583 to 1710, and containing, besides an extensive collection of valuable documents of a miscellaneous character, many interesting letters and autographs of royal and noble personages; 'The Town Book of Acts,' containing ordinances for the government of the town, commencing in the reign of Henry the Seventh, and ending in that of Queen Elizabeth; 'The Vellum Book,' partially illuminated, containing transcripts of the early Charters of the town, both from the Kings and Earls, from the time of Robert Bosse, the second Norman Earl, in the time of King Stephen, to that of Henry the Eighth, and also the laws of the Portmanmote, the oaths of those entering the Merchant Guild, the early regulations respecting the assize of provisions, and other matters; the rolls of the Mayor's accounts, containing particulars of the receipts and expenditure of the borough from the reign of Richard the Second to that of Henry the Eighth; the rolls of the Chamberlains' accounts, in continuation of the Mayor's accounts, and extending in this form to the end of the 16th century; and, lastly, the Chamberlains' accounts written on paper. These commence with the year 1587, and extend in this form to 1773, when, for the first time, the particulars were entered in books according to the modern system.'

#### Literary Gossip.

THE title of M. Victor Hugo's new work, which is, in fact, a history of the *coup d'état*, will be 'Histoire d'un Crime: Déposition d'un Témoin.' It was written at Brussels in December, 1851, and January and February, 1852. M. Hugo was, as is well known, President of the Conseil de Résistance, and he here describes all that he did with his friends, and everything he saw day by day and hour by hour. It is said to be one of the most interesting and important works ever written by the distinguished author—as dramatic as a romance, and as startling as the reality it describes. Simultaneously with the issue of the French work an English translation will be commenced in the *Graphic*, and the work will subsequently be published in two volumes by Messrs. Sampson Low & Co.

CAPT. BURNABY's new work, which will form two volumes, entitled 'On Horseback through Asia Minor,' will be ready for publication by Messrs. Sampson Low & Co about the 25th instant.

MESSRS. SAMPSON LOW & CO. will shortly publish Mr. A. M. Sullivan's 'New Ireland,' in two volumes. Mr. Sullivan's aim in writing these volumes has been to lay before the world a series of picturesque descriptive sketches of eventful episodes in Ireland's history during the last quarter of a century. In his Preface,

he says:—"I avow, perhaps, too bold an ambition in expressing the hope that these chapters may assist in promoting that better understanding and kindlier feeling between the New England and the New Ireland which patriotic hearts on either shore must assuredly desire. No lighter consideration, no hope less high, has led me to undertake them."

MESSRS. SAMPSON LOW & CO. have in the press 'The Land of Bolivar: or War, Peace, and Adventure in the Republic of Venezuela,' by James Mudie Spence,—'Mont Blanc: a Treatise on its Geodesical and Geological Constitution, its Transformations, and the Old and Modern State of its Glaciers,' by Eugène Viollet-le-Duc, with 120 illustrations, translated by Mr. B. Bucknall,—'The Life and Letters of the Honourable Charles Sumner,' containing sketches of London society and descriptions of visits to Lord's Fitzwilliam, Leicester, Wharncliffe, Brougham, and anecdotes of Sidney Smith, Hallam, Macaulay, Dean Milman, Rogers, Talfourd, &c.,—also a new work by W. H. G. Kingston, entitled 'The Two Super-cargoes,' with many illustrations.

MR. FREDERICK WEDMORE'S new volume of fiction, 'Pastorals of France,' is preparing for publication by Messrs. Bentley & Son.

THE following is Messrs. Macmillan & Co.'s list of new books to be published during the coming season: 'Memoirs of Lord Melbourne,' by W. T. McCullagh Torrens, M.P.,—'A History of the English People,' by John Richard Green, Vols. I. and II., taking the history down to the Restoration (Vol. III. will contain the Revolution, 1660-1782; and Vol. IV., Modern England, 1782-1870),—'The Voyage of the Challenger in the Atlantic: an Account of the Scientific Results of the Expedition,' by Sir C. Wyville Thomson, Director of the Scientific Staff, with very numerous illustrations,—'China: a History of the Laws, Manners, and Customs of the People,' by the Ven. Archdeacon Gray,—'Lectures on Medieval Church History,' by Archbishop Trench,—Vol. IV. of Prof. Masson's 'Life of Milton,'—Vol. IV. of the translation of Lanfrey's 'History of Napoleon the First,'—'A Manual of Physiography,' by Prof. Huxley, assisted by F. W. Rudler,—'Star-Gazing, Past and Present,' Lectures by J. Norman Lockyer, F.R.S.,—'Ancient Society; or, Researches in the Lines of Human Progress from Savagery through Barbarism into Civilization,' by Lewis H. Morgan,—a new volume of Sermons, by the Rev. Alexander Maclaren,—'Sermons on some Aspects of the Christian Ideal,' by Prof. Lewis Campbell,—'A Commentary on St. Paul's Epistles to the Thessalonians,' by the Rev. Dr. Eadie,—Emile de Laveleye's 'Forms of Property,' translated by G. R. Marriott,—'The Wise Men of Greece,' in a series of Dramatic Dialogues, by Prof. J. S. Blackie,—'Talks about Art,' by William Hunt,—'The Application of Electricity to Railway Working,' by W. E. Langdon,—and a German Dictionary, by Prof. Whitney.

AMONG new novels to be published by Messrs. Macmillan are Mrs. Oliphant's 'Young Musgrave' and 'Green Pastures and Piccadilly,' by William Black; and, among children's books, 'The Cuckoo Clock,' by the Author of 'Carrots,' illustrated by Walter Crane; and 'The Magic Valley,' by Miss E. Keary, with Illustrations by E. V. B. Messrs. Macmillan

& Co. will also publish shortly a volume of selections from the 'Pensées' of Joubert, by Prof. Attwell, the French and English being printed side by side.

AMONG the forthcoming publications of the Roxburghe Club there will be a small volume of poems by Sir Kenelm Digby, with other poems addressed to his wife, the celebrated Lady Venetia Digby. The work is presented to the members, and edited by H. A. Bright, Esq., of Liverpool. It is likely that it will be ready in October.

PROF. DOUGLAS has in the press a 'Life of Jenghiz Khan, from Chinese Sources.' The work will be published by Messrs. Trübner & Co.

MR. S. C. HALL writes to us:—

"I have given away hundreds of autograph letters; some of them would be very useful to me now, for I am preparing a volume of 'Recollections of Long Life.' If you are so generous as to make the announcement, some persons to whom I have given such letters may be so good as to send me copies of them."

MR. GEORGE BARNETT SMITH is writing a critical biography of Shelley, which will appear next month. A hundred pages are devoted to a consideration of the poems. There is also a running biography; and some incidents in the life of the poet, hitherto incorrectly given, are, it is said, to be set in a new light.

MR. ARTHUR H. MOXON will shortly publish a translation of M. Evariste Carrance's popular work 'Les Aventures du Docteur van der Bader.' The original only appeared in May, and has already been translated into German and Italian. The English rendering is by Mr. J. Colston.

THE first volume of 'East Cheshire: Past and Present,' by Mr. J. P. Earwaker, M.A., F.S.A., which has been in progress for nearly four years, is expected to be in the hands of subscribers in November next. The second volume will not be ready till Midsummer, 1878. The work will consist of two thick royal quarto volumes, which will be illustrated with full-page pictures of some of the most interesting of the old halls, churches, &c., in the eastern part of the county. Many small woodcuts of shields and other heraldic designs will also be incorporated. More than 300 pages of the volume are printed.

WE are glad to announce the publication of the third and last volume of Barhebraeus's ecclesiastical chronicle in Syriac, with a Latin translation by Profs. Abbeloos and Lamy, at Louvain. It is no doubt the most important work for ecclesiastical history in the East to the end of the fifteenth century, and we may heartily congratulate the learned editors upon the completion of their edition. Whilst the first two volumes have the variations of the MSS. at Oxford and Cambridge (the text is given according to the MS. of the British Museum) at the end, the third volume has them in a more convenient way as footnotes. The accurate Latin translation enables non-orientalists to make use of the book; the index at the end of the volume is remarkably well done. It would be desirable to have a new critical edition of Barhebraeus's profane chronicles, published in Syriac from the Bodleian MS. in 1788, and in Arabic by Pocock, in 1663.

DR. ETHE, Professor at the University

College of Aberystwith, has now finished the catalogue of the rich collection of Persian MSS. in the Bodleian Library. Amongst others he has discovered a curious description of England by a native of India. This is the first known account given by an Oriental of our country. The title of the diary is 'Shigarnâma-i-Wilâyat,' the wonderful book of England (*wilâyat*, literally province), is the usual name given by Indians to England and even to Europe, by I'tisâm-Heddin, of Bengal, son of Sheikh Taj-Heddin, who travelled in England in the years 1766-69. The author, munshi or secretary to the Moghul emperor, Shâh 'Alam, was the bearer of a letter from his sovereign to the King of England, George the Third. It is more than probable that the copy of a letter in the library of the Royal Asiatic Society, No. 134, which, according to Morley's description (Catalogue, p. 128), expresses the emperor's sympathy for the English nation and requests the king to send him 5,000 to 6,000 soldiers in order to help him to retake possession of the throne of Hindostân, is identical with that mentioned by our author. After having given his autobiography, the author gives an account of the invasions of the Portuguese and other European nations in Bengal, and continues to narrate the impressions of his travels, of which we extract the following interesting headings:—His Arrival in England; a Description of London, viz., its principal Buildings, Churches, and Places of Amusement (Covent Garden, Vauxhall, and others); his Visit to Oxford and Scotland; his Opinions on the Christian Religion, on the English Government, on William the Conqueror, on the English Army, on the Law Proceedings of the Country, on Constitutional Freedom, on the Treasury, on the Lord Mayor's Election, on Public Schools, on Agriculture, Farming, Hunting, and Racing in England, also on America. The MS. seems to be an autograph copy.

A most important collection of books, manuscripts, and autographs is to be disposed of by auction at Berlin, on the 11th of October and following days. Among the books are some richly ornamented 'Livres d'Heures'; the 'Speculum Humanæ Salvationis' of 1470, from the Weigel Collection; a 'Historia Beatae Mariae Virginis,' 1470; a copy of the 1507 'Ars Moriendi'; eighteen precious Strasbourg publications; many rare Italian, French, and German works, and various beautifully illuminated manuscripts, &c. Altogether the collection contains 912 books and 270 manuscripts, among the latter being autographs of Luther, Beethoven, Weber, Blücher, Frederick the Great, and letters of Voltaire, Lessing, Schiller, Goethe, &c.

In the beginning of October, Herr Grunow, of Leipzig, will publish the first volume of a series of German translations, edited by the well-known novelist, Paul Heyse, from the Italian novelists of the nineteenth century. Included in the initial volume will be tales by Nievo, Barrili, De Amicis, Locatelli, Enrico Castelnuovo, and others.

A NEW Socialistic bi-monthly publication, entitled *The Future*, is to appear in Berlin on the 1st of October. It is a speculation of the advanced Democratic party in Germany, and is intended to represent its socialistic and scientific ideas.

THE administration of the Royal Theatre of Munich has offered a prize of 2,400 marks for a tragedy dealing with historic or fictitious incidents, but relating to Germany and the present age; secondly, for a play which portrays the national life of to-day, but that abstains from trite, used-up subjects; and thirdly, for a comedy which shall carefully treat character and plot, but avoid all farcical element. Manuscripts are to be sent in by the 31st of August, 1878.

## SCIENCE

We have received two volumes of the *Proceedings of the Scientific Society of Christiania* for 1874 and 1875 (Forhandlinger i Videnskabs-Selskabet i Christiania). These volumes contain numerous papers devoted mainly to inquiries in Natural History and to antiquarian research. H. Mohn contributes a valuable memoir, 'Observations of Air Temperatures at Christiania at Different Heights,' and another on 'The Climatology and Meteorology of East Icehaven, Spitzbergen, and the Winter Temperature of the adjoining Countries.' M. G. O. Sars has papers 'On the Development of the Lobster' and 'On the Blue Whale' (*Balaenoptera Sibbaldii*), while Robert Collett communicates two papers, 'On the Gobies (fish) of Norway' and 'On the Arachnidae of Norway.' M. Herman Friile treats of 'The Molluscan Fauna of West Norway,' and in connexion with G. Arnauer Hansen, gives 'Contributions to the Knowledge of Norwegian Nudibranchiata.' There are several papers of considerable interest to the antiquary, as 'On a Gold Medal from Aak in Romsdals,' by Prof. Holmboe, which medal appears to be of Indo-Sassanian origin, probably of the third century, and another paper, also by Holmboe, 'Ornaments on Pincers from Northern Grave Mounds.' Nothing is gained by naming merely the titles of papers. We have endeavoured to give an indication of the nature of a work which is, by its language, to a great extent, shut out from general literature. We would, at the same time, strongly recommend attention to the peculiar exactness which marks all the scientific papers in these volumes. The volumes are well illustrated by lithographic plates, and in both paper and print they are all that can be desired.

We have also received the *Indian Meteorological Memoirs*, published under the superintendence of Mr. Henry F. Blanford, the Meteorological Reporter to the Government of India. This quarto volume, which is the first issued, is intended as a vehicle for the publication of such portions of the work of the officers of the Indian Meteorological Department as do not form part of the regular annual Reports on the meteorology of India. We have now three papers: 1. 'On the Winds of Calcutta: an Analysis of Ten Years' Hourly Observations of the Wind-Vane and Four Years' Anemograms'; 2. 'On the Meteorology and Climate of Yârkand and Kashghâr'; 3. 'The Diurnal Variation of the Barometer at Simla'; each of them by Mr. Henry F. Blanford.

## SOCIETIES.

**ENTOMOLOGICAL.**—Sept. 5.—Prof. J. O. Westwood, President, in the chair.—Mr. F. Smith exhibited a remarkably fine collection of Hymenoptera, received from Mr. G. A. Rothney, and made in the neighbourhood of Calcutta. The collection contained several new species.—Mr. M'Lachlan exhibited a drawing, with details, of *Himantopterus fuscinervis*, an extraordinary insect from Java, described by Prof. Westwood in 1836 as lepidopterous. The insect had been subsequently transferred to the Neuroptera by Dr. Hagen, but Mr. M'Lachlan had recently examined the unique specimen in the Brussels Museum, and had decided that it was truly lepidopterous. Mr. M'Lachlan also exhibited leaves of a large species of *Acer*, from trees growing in a garden near Brussels.

These trees had been attacked by enormous numbers of *Phyllotoma aceris*, a small saw-fly, also native to Britain.—Prof. Westwood exhibited specimens of minute Hymenoptera from Ceylon, closely allied to the British *Mynæ pulchellus*.—The President also exhibited specimens of the two sexes of *Narycius smaragdulus*, an extremely rare Indian beetle, which had remained almost unknown since being described by the President in 1842.—Mr. J. Wood-Mason, Curator of the Calcutta Museum, exhibited the two sexes of *Phyllotheles Westwoodi* (Mantidae), which was remarkable on account of the possession of a large frontal horn by the female, hardly represented in the male. Mr. Mason also exhibited a beautiful drawing of *Mygale stridulans*, a large stridulating spider, in a stridulating attitude. Mr. Mason further exhibited specimens of Indian stridulating scorpions, and also the larva of some homopterous insect, with a lepidopterous case-bearing larva attached to it.—Mr. Wormald exhibited for Mr. Pryer a small collection of Chinese Lepidoptera.—Mr. G. Champion exhibited some rare beetles taken at Aviemore (Inverness-shire), among them *Pachyta sexmaculata*, a Longicorn new to Britain.—Mr. J. Jenner Weir brought under the notice of the Society a case of parthenogenesis in *Lasiocampa guerckae* which had come under his observation.—The President read a letter from M. A. W. Grevelink, referring to the insects which attack coco-nut trees in the West Indies.—The Secretary exhibited a Longicorn beetle, sent by Mr. D. Henderson, of Birkenhead, where the insect had been captured.—Mr. J. W. Slater read a paper, entitled 'Vivarium Notes on some Common Coleoptera.'

## Science Gossip.

PROF. ASAPH HALL has succeeded in obtaining a number of observations of a bright spot which he had noticed on the night of December 7th last, on the ball of Saturn, and thereby deducing a value of the period of the planet's rotation, which is probably more accurate than any previous determination. The spot in question was 2° or 3° in diameter, round and well defined, and of a brilliant white colour. Besides Washington, it was, at Prof. Hall's request, observed at several other American observatories, and the time of rotation concluded (assuming the spot to have no proper motion on the surface of the planet) is 10<sup>h</sup> 14<sup>m</sup> 23<sup>s</sup> mean time. Sir William Herschel's determination (given in the *Philosophical Transactions* for 1794) was 10<sup>h</sup> 16<sup>m</sup> 0<sup>s</sup> 4<sup>1</sup>, and was derived from the different appearances of a quintuple belt in the winter of 1793-4. Prof. Hall points out a curious mistake, which had been copied into nearly all books on astronomy, assigning 10<sup>h</sup> 29<sup>m</sup> 16<sup>s</sup> as Herschel's value of Saturn's rotation—this being in fact the time of rotation of Saturn's ring, not that of the planet itself.

THE star in Cygnus (*Nova Cygni*), which made itself so famous last November by suddenly appearing of the third magnitude (as first noticed by Prof. Schmidt at Athens, and mentioned in the *Athenæum* for December 16), has again excited attention in consequence of a remarkable change in its spectrum, respecting which an interesting letter appeared in the *Times* last week from Lord Lindsay, giving the observations made at his Observatory at Dun Echt, Aberdeen, by himself and Dr. Copeland. The star, which at the end of last year was of the seventh magnitude, is now rather below the tenth. An examination of its spectrum with the 15-inch refractor at Dun Echt, on the early morning of September 3rd, showed that the faint continuous spectrum which last year appeared, in addition to bright lines, had entirely vanished, leaving a monochromatic image, or only one bright line. This line is identical with a line seen by the late Prof. D'Arrest in the spectrum of some nebulae, and probably corresponds with that of nitrogen. The conclusion Lord Lindsay draws is that the star has changed into a planetary nebula of small angular diameter—of great importance in its bearing upon the nebular hypothesis,

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to which it seems to be opposed. It is as well to mention that the place of the star is R.A. 21<sup>h</sup> 56<sup>m</sup> 52<sup>s</sup>, N.P.D. 47° 43'; also, that it is of a faint blue colour, and near another star of the same size, rather red.

It appears that the new small planet found by Prof. Watson at Ann Arbor on August 8th is identical with that discovered at Marseilles by M. Borely on August 11th, so that, this reckoning as No. 174, the more recent one discovered by the former astronomer on September 3rd is, in fact, No. 175 on the list, instead of No. 176, as stated in the *Athenæum* last week. At the meeting of the French Academy on August 27th, a letter was read from M. Stephan, director of the Observatory at Marseilles, remarking that, as it is probable from the American telegram that Prof. Watson, though he saw the planet No. 174 on August 8th, was not certain of its planetary character until the 16th, the priority of discovery seems to belong to M. Borely, who, he states, after seeing the planet on August 10th, obtained proof of its motion on the 11th, which was a finer night than the preceding. Unfortunately, this letter, when read at the Academy, was misunderstood by the correspondent of the *Times* as referring to the satellites of Mars, and as claiming for M. Borely not only the independent discovery of those interesting bodies, but priority in obtaining proof of their motion round Mars; and this mistake was repeated in a paragraph of our number for the 1st inst. As far as we are aware, the satellites of Mars have not been seen at Marseilles (though one of them has at Paris and Greenwich).

The result derived from the contact observations of the Transit of Venus in 1874, made by the British expeditions, has been recently published. The solar parallax calculated from them amounts to 8'76, which would give a distance of 93,300,000 miles—somewhat larger than has been thought probable since the recognition of the fact that Encke's parallax was too small. Thus the value which finally resulted from the observations of Mars at its opposition in 1862 was 8'85; whilst Mr. Stone's amended reduction of those of the Transit of Venus in 1769 gave 8'91. The observations in 1874 now referred to were made at Honolulu, New Zealand, Rodriguez, Egypt (Makattam, Suez, and Thebes), and Kerguelen Island; the photographic results have not yet been completely discussed.

It has been satisfactory to hear that Mr. Gill, after several difficulties connected with the choice of a station and his own health, succeeded in making a good commencement of his observations of Mars in the Island of Ascension, and that sufficiently early for a favourable prospect of ultimate success.

ACTING under Russian ministerial instructions, and for the information of native agriculturists, Dr. Gerstäcker, of Greifswald, has prepared a brochure on 'The Colorado Beetle and its Appearance in Germany.' The pamphlet will be issued by Fischer of Cassel, and will contain illustrations "true to nature," of the beetle, its larva, &c., and a chart showing its progress in the United States.

THE Guy's Hospital prize of 300*l.*, founded by Astley Cooper, for the best work on the physiology and pathology of the *Sympathicus nervus*, has been awarded to two Germans, Dr. Eulenburg of Greifswald, and Dr. Guttmann of Berlin, for the production of their combined labour.

THE Royal Geological Society of Cornwall has just issued its sixty-third Annual Report and the third part of its ninth volume of *Transactions*.

The telephone has been utilized in a very interesting way by Mr. Arthur Le Neve Foster in West Eliza mine, near St. Austell, Cornwall. A covered wire being carried down into the forty-two fathom level, and fastened to the air-pipes, the connexions with the instrument were made, and conversation was carried on from the men below to the surface, and from the surface to the miners underground, even whispers being most distinctly heard.

WE have received the Report of Progress for 1876 by the Secretary for Mines in Victoria, and

also the Report of the Chief Inspector of Mines and the Mineral Statistics of Victoria for 1876. Surely this is a severe reflection on those who delay the production of the 'Mineral Statistics of the United Kingdom for 1876.'

THE *Gentleman's Magazine* for October will contain an article (illustrated by a map) on the Missions of the Scottish Free and Established Churches to the neighbourhood of Lake Nyassa, by Mr. Frederick A. Edwards, the author of the account, in the August number of the same periodical, of 'Col. Gordon's Recent Expedition to the Upper Nile Regions.'

MR. LABOUR is a candidate for the Goldsmid Professorship of Geology in University College, London.

#### FINE ARTS

DORE'S GREAT WORKS. 'THE BRAZEN SERPENT,' 'CHRIST LEAVING THE PRÆTORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed), each 33 by 21 feet, with 'Dream of Pilate's Wife,' 'Christian Martyrs,' 'Night of the Crucifixion,' 'House of Caiaphas' &c., at the DORE GALLERY, 35, New Bond Street. Daily, Ten to Six.—12.

*Excavations at Carnac (Brittany): a Record of Archeological Researches in the Bosseno, and at the Mont Saint Michel.* By James Miln. (Edinburgh, D. Douglas.)

EVERY contribution to the history of the Roman sway in Europe is of value, and especially when it relates to large tracts of country where investigations in this direction have not been particularly and methodically conducted.

As regards Great Britain and the South of France this history has been extensively illustrated, but not so as regards Brittany, whose numerous and conspicuous rude stone monuments have offered greater attractions to archaeological inquirers. Twenty-four years ago Dr. Fouquet, the then Secretary of the Polymathic Society of the Morbihan, put forth a work on the 'Monuments Celtes et Romaines' in that department, and, although he indicated a wide and luxuriant field of research, very little appears to have been done. Assuming his 'Catalogue Analytique' of antiquities to be correct down to the date of its publication (1853), it is quite wonderful what a powerful hold the Romans had upon Brittany, and what abundant vestiges of their residence exist. Dr. Halleguen, another distinguished Breton archaeologist, has made mention of 536 "castels," or fortified places, in the department of the Finistère. And, as regards the Morbihan, we find Vannes, its chief city, connected by six Roman roads with distant stations, and along the lines of these strategical roads, numerous camps. Dr. Fouquet has enumerated no fewer than seventy-five, the greater number being situated, as from the nature of the case they would be, on the east and north-east side of Vannes. Besides these he has recorded forty-two earthworks of "origine inconnue," some of which, on examination, may prove to be Roman; and he has also mentioned the discovery of villas, and of flanged tiles implying villas, in twenty other places. One of the roads he has traced westwards to Baden and Crach, and thence southwards to Locmariaker. It was not then known by him that this road had continued from Crach still further to the west, to a point near Ste.-Barbe, on the sea-coast north of Plouharnel; and it cannot have been reported to him that a "Caesar's camp," or indications of Roman buildings, existed close to Carnac, a short distance to the south of this

road, for he has failed to record them. It has belonged to later antiquaries to acquire this knowledge, and they have discovered sites, here and elsewhere, to which he was an utter stranger. A few of the places which he has pointed out have been explored; but by no one in that country has such an undertaking been conducted more systematically than by the Scotch antiquary, Mr. Miln, who has told the story of his discoveries at Carnac modestly and unostentatiously in this goodly volume.

It would be strange if the Romans, during four centuries in the Morbihan, had not left innumerable traces of their occupation of the soil. But may it not be indicative of the military strength and prolonged stout-hearted resistance of the Veneti and the neighbouring tribes that the conquerors should have found it necessary to fortify their own position by so large a number of camps within a limited range? And may it not show that the conquered people, notwithstanding the destruction of their powerful fleet of 220 ships, and the defeat of their land forces, by Caesar, must have given him no little trouble for a considerable while afterwards, and forced the Romans to turn their attention to their defences rather than to the construction of sumptuous dwellings, and the luxuries of an easy, peaceful existence?

The buildings at the Bosseno were probably not erected until about A.D. 150. Mr. Miln states that the coins discovered do not date earlier than the Third Consulate of Marcus Aurelius. It is not unlikely that many of the villas date their history from the same period. The coins and votive columns found in some of them, according to Dr. Fouquet, range from A.D. 258 to 352. Some of the houses may belong to an earlier date, but, whether they do or no, it is to be observed that not a few, the Bosseno among the number, appear to be inferior to those in other parts of Gaul in decoration. With the exception of coloured walls and ceilings, the rooms are destitute of tessellated pavements, and other accessories to elegance and comfort which are commonly found in such structures. It is probable that the walls were built of solid masonry up to the eaves of the roofs, because the archway of a door composed of stones, bricks, and cement lay upon the floor of one of the rooms. But from the general character of the pottery, which is coarse, the absence of elegant mosaic pavements, and the simple plan of warming the principal dwelling-apartment, it would seem that this could not have been the residence of a wealthy proprietor. When Dr. Fouquet analyzed the antiquities of the Morbihan he remarked that the only mosaic pavement which had been met with in that department was at Le Hézo, in the peninsula of Arzon, on the military road which followed the line of the north shore, and united Vannes with Port Naval.

Mr. Miln describes a cement bench, in the room which he designates the *Elæothesium*, as being in such a soft and dilapidated condition that it fell to pieces on exposure to the air. Generally the cement in Roman dwellings is so well tempered as to be quite unimpaired by its long interment in the earth. It has been known to survive its exhumation, and preserve its original consistency and compactness for many years. Is it to be supposed

that in the instance here described the preparation of the cement was conducted with less care and by less skilled workmen, or that the earth in which it has lain for hundreds of years is so strongly impregnated with sea-salt as to destroy its cohesion?

A question arises relating to the hypocaust arrangements, which does not appear to have engaged the attention of archaeologists. How was the smoke, which, at times, and especially at the lighting of the furnaces, must have been dense, carried off? This difficulty is not solved by Mr. Miln's explorations. He has described four rooms which had been warmed by subterranean flues. One is in the principal dwelling-apartment of the mansion, marked B. No. 2, and three are in the bath buildings. In the first there is no mention of vertical flue-bricks in the angles of the room, nor of any flues constructed in the masonry of the walls. In two of the others there are vertical conduit pipes attached to the inner faces of the walls, and in the third, double rows of flues ascend "through the walls from the hypocaust below," and these "hollow bricks were supported by tegulae, fastened by iron double-headed nails, and covered over all by a layer of cement and a facing of polished slate." If the plan he has given be quite accurate, it is probable that the warmth produced in this last-named instance must have been less intense than in the others, where only wall-plaster intervened between the flue-bricks and the room, and it may be doubtful, therefore, if his attribution of this room to the purpose he imagines be correct. It is more likely that room No. 6 was the *Sudatorium*, as being immediately over the furnace, where the heat was greatest, and that No. 5 was the *Caldarium*. Still, the question to be determined is how the smoke passing beneath the floors and up the vertical flues was disposed of. These flues do not appear to have centred in a common chimney; is it, therefore, to be supposed that the smoke on arriving at the top of the walls passed away under the eaves and through the interstices between the tegulae? If this were the actual system, there must have been constant danger from fire, owing to the deposit of soot on the ceilings and roofing timbers; and that this accumulation must at times have been considerable, is certain from the fact that quantities of soot have been found among the hypocaust pillars, and in the vertical flues, in many villas. May not the frequent evidences of the destruction of Roman villas by fire, and their repeated restoration, be attributable to this cause, and not, as has been commonly imagined, to the attacks of the subjugated but refractory tribes? There are traces at the Bosanno of anterior buildings and conflagrations.

Before turning to another topic, it may be well to allude here to a small square construction in the north-west corner of room No. 9, C, Plate i., which Mr. Miln supposes to have been a chimney. On the contrary, it has the appearance of having been an ash-pit, being close to the furnace, which is in the middle of the west wall. An analogous arrangement of furnace and pit has been met with in one of the northern counties of England, and in that instance the rectangular enclosure was certainly an open court. "Several visitors," writes Mr. Miln, "suggested that the room No. 9 had been an open court, but the

quantity of roofing tiles found on clearing out the floor showed that it had been roofed in part, if not entirely."

Within the area of the buildings several stone axes, part of a perforated stone axe-hammer, flint implements, and hammer-stones, were found by Mr. Miln. He has committed himself to no improbable theory in order to account for their presence and association with Roman relics; but he seems to lean to the idea that perhaps the builders may have practised a custom which prevails among the Bretons, of placing a stone axe in the chimney or other part of the house, and sometimes in the thatch of the roof, as a protection against lightning. It would, indeed, be remarkable were the custom of such extreme antiquity, but the idea cannot be entertained. The superstition arose when the people of the country, not knowing what a stone axe was, supposed that it came from the clouds in a thunderstorm. The name "Mein Gurun" (thunder-stone), given to it throughout Brittany, shows their ignorant belief of its origin. But the Romans must have known that it was a native weapon, and may have seen it in actual use. Eighteen hundred years ago these weapons must have been exceedingly abundant on the surface in the commune of Carnac, and it is not surprising that several should have been found in the earth enveloping these ruins. The Romans must likewise have met with it, together with other implements, by the side of skeletons in the chambered barrows which they are known to have entered.

The undulating line ornament on some of the vessels, and the discovery of a statuette of an ox in bronze, have tempted Mr. Miln into describing the *fête* of St. Carnely and the nocturnal procession of cattle, as well as the modern manufacture, by the potters of Malansac, of the large vases called "pones," which bear the undulating ornament, which he inclines to think may be intended to symbolize running water. The book is generally so free from fanciful digressions that he may be excused for indulging in one or two, more especially as they are put suggestively, and not as expressing his serious conviction. Some readers may be disposed to regard the volume as containing a record of dry facts, dryly narrated; but others will estimate it as of scientific value on this very account. They will draw their own conclusions as they meet with something which tallies with their own experience and illustrates their own discoveries.

The exploration of a set of buildings of quite a different character and date is briefly related in a supplementary chapter. The author is, no doubt, right in assigning them to a comparatively recent date, possibly to a "primitive monastic establishment founded by the emigrants from Great Britain on their arrival in Armorica," although in a country where traditions linger among a people who have maintained their national character, customs, costumes, and language, in spite of many attempts to blend them with the "grande nation" through so many centuries, it is strange that no tradition exists at Carnac with respect to them.

*The New Forest Handbook, Historical and Descriptive.* By C. J. Phillips. Illustrated with Photographs and a Map. (Lynhurst, Short.)—This is the second edition of a book published in 1875, and it may be understood that its reappear-

ance testifies that it has been found useful. Its chief charm is in the beautiful photographs which illustrate many of the loveliest sites in the Forest. The text fulfils the promises of the title-page in a popular and very readable manner, and contains a fair *vade mecum* of historical and personal matter, comprising general histories of successive encroachments on the public rights of the district, and of the numerous efforts made to resist the same by Prof. Fawcett, Mr. Eyre, and others, until the present date. With the above materials are well-written descriptions of the best scenery in the Forest, and instructions to the visitor who desires to explore the district. As we have already (in *Athenæum*, No. 2495) reviewed the first edition of the work, it is not incumbent on us to say more than that this is a pleasant and useful handbook.

*A Study of Shakespeare's Portraits.* By William Page, Artist. (Chiswick Press.)—This little book ought to be placed among the treasures of Shakespearean students; its peculiar style, history, and outward character will, apart from its subject, insure a place for copies in the libraries of collectors of bibliographical curiosities. Mr. Page, an artist well known in New York, was, as we say, "commissioned" to execute a portrait of Shakespeare, and he devoted himself to the work in a spirit most honourable to himself and creditable to his critical faculty. He selected from the numerous portraits, or so-called portraits, of the poet the Droeshout print, the Chandos painting, now in the National Portrait Gallery, and the Stratford bust; to these authorities he added, having satisfied himself that it was admissible, the much-disputed "death-mask" in the possession of Dr. Becker, of Hesse Darmstadt, and alleged by those who believe in it to be derived from a mould of Shakespeare's face taken after death, and the original from which the Stratford bust was made. As to the truth of the supposed history of the "death-mask" itself, Mr. Page appears to have satisfied himself, because, as he says, it exhibits certain coincidences of form observable in all the other portraits. He was likewise impressed in favour of the mask, because its physical character and expression fully realize his preconceptions as to Shakespeare's aspect, and he evidently came to these conclusions in perfect good faith, without an idea of self-deception. It must be admitted that this mask's claims to the honour of being what it is said to be rest on no surer foundation than impressions identical with those of our artist. He enters into the nature of these impressions of his, and describes the appearances to which they owe their existence with the most scrupulous care. He gives measurements, comparative and direct, of the mask, and thus amply justifies his belief in its genuineness, if he does not quite succeed in satisfying his readers. If illustrations, for such they are rather than arguments, of this sort could be made conclusive evidence, then the question is settled, and the most precious representation of Shakespeare is still in existence. Our author is quite right in saying "it is likely that it was no new thing in England to make a cast of the human features after decease" in Shakespeare's time. There is ample evidence of the existence of this practice long before the date in question. Whether he is right or wrong in his faith in the mask, there cannot be two opinions of the honourable way in which he sought and sifted all the evidence, even to making a voyage to England and Germany before expressing in bronze his own ideal of Shakespeare,—a bust which he tells us has been sent to London for inspection. We ought to add that three photographs from this work, which serve as a frontispiece to the book, do not convince us of his perfect success; of course, these photographs are but insufficient witnesses on that point.

#### THE PRIVATE COLLECTIONS OF ENGLAND. No. XXXI.—ESHTON HALL, GARGRAVE.

The public is already indebted to Sir Matthew Wilson, M.P., for the loan of three of the most attractive pictures in the last Exhibition in Burlington Gardens. It was our privilege to

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examine the whole of the collection at Eshton Hall, which has not before been described; it includes works of note besides those above alluded to, which were (1) a sketch by Rubens for a large picture, to be begun by pupils and carried out by himself — the sumptuous 'Cymon and Iphigenia,' one of the finest works in the Royal Academy Exhibition; (2) a capital 'Portrait of an Old Lady' by Rembrandt, and (3) the very interesting 'Portrait of Charles the First in Armour,' with one hand on a crystal sphere, a *bâton* of command in the other, a picture which, by means of these accessories, affords a curious illustration of the heavenly pretensions and the mundane, or rather the military, claims of the royal martyr. The portrait was one of those produced in King Charles's honour, for one of his partisans, by Van Dyck, or, as it seems to us more probable, adapted by a skilful pupil from another likeness by the master, and painted with these accessories after the event of the 30th of January, 1649. This suggestion will account for the introduction of the sphere, and justify its presence. The face looks like Van Dyck's work, or, at least, it is unquestionably due to one of his ablest assistants, probably Dobson; but the arms are slightly out of proportion, and the action lacks something of spontaneity — defects we are not wont to associate with the master's fame. It may be the head alone is due to this painter, and that the rest of the picture was added after 1649, or subsequent to the death of Van Dyck. The armour is evidently the work of a pupil, and, good as it is, lacks the deep rich tones and luminosity of Sir Anthony's handiwork. At any rate, it is a valuable and highly interesting picture, curious as a record of Royalist sentiment, and instinct with pathos, as suggested by the melancholy air of the features, which have an unusually austere and hard expression. It is a three-quarters length life-size figure, in front view, the face and eyes in full view; it is clad in full armour, carefully and evenly painted, and the flesh is in the latest manner of Van Dyck. The last-named fact accords completely with the apparent age of the King; and, if the picture be really by the famous master, it must have been one of the latest, if not the latest, of the numerous portraits he produced of the royal patron. A likeness of King Charles, answering in most respects to this one, was described many years since as existing at Hinton St. George. Sir Matthew Wilson's picture is said to have been brought from Browsholm, an ancient house near Stoneyhurst.

By Van Dyck at Eshton Hall are two heads in ovals, one of these being that of an old monk in a white dress, looking upwards, a study which is marked by solidity of painting, vigour, and vivacity of expression. Likewise ascribed to this master is a 'Holy Family,' remarkable for a dance of angels, represented as performed before the Virgin and Child; another group appears in the air; both groups have much spirit of design; the drawing, modelling, and impasto are first-rate; the picture is luminous. It is probably a version of the well-known example formerly in the Haughton Gallery, now at St. Petersburg in the Hermitage, of which the figures are life-size. At Berlin is a repetition of the group of angels. There is another version in the Ashburton Collection at Bath House, which belonged to Talleyrand. The design has been engraved. Here is a fine study in brown, by Van Dyck, from Raphael's 'Heliodorus,' and interesting as recording the Flemish master's impression of the Italian one.

The gem of this gathering is by Van Dyck's master, the brilliant and sumptuous cabinet picture of 'Cymon and Iphigenia' before alluded to. It is a highly finished and most completely studied design, executed with the greatest learning and spirit by Rubens himself at the very culmination of his powers, without the slightest touch of a pupil's hand, and therefore really of far greater value than the huge canvases which bear the master's name, and are mainly due to the labours of assistants who were accustomed to look to such types as this for guidance. Many such examples

exist, e.g., that in the National Gallery for the ceiling at Whitehall; in the Bethnal Green Museum, on loan from a private owner, is one which represents 'The Triumph of Saul.' Mr. Holford has a similar gem, — 'The Elevating of the Cross,' prepared for the picture in the Cathedral at Antwerp; Lord Darnley has more than one in the gallery at Cobham; in the Dulwich Gallery one or two instances may be found. Continental collections are rich in the like specimens of the skill of Rubens. We have been unable to discover a picture by this artist, and on a large scale, which represents Cymon's first view of Iphigenia in the manner of this work, and can be identified with it; the design may never have been carried out, or the picture produced from this treasure may bear another name. A painting of this subject, ascribed to Rubens, was many years ago sold at the Webb sale; this, however, could not be that now before us, which belonged to Dr. Richardson, of Bierley Hall, near Bradford, about one hundred and twenty years ago. The pictures belonging to this *savant*, which we enumerate below, passed by marriage to the family at Eshton Hall to form the mass of the collection we are now describing. Cymon stands in front, a true Dutch lout, leans on his staff and gazes on the unveiled charms of the princess, who, supine on white drapery, with limbs abandoned and head thrown back, appears a sumptuous beauty of a less exuberant type than Rubens generally affected. Four attendant virgins, of corresponding wealth of contour and length of limb, sleep in diverse attitudes, all graceful, all perfect in repose, and their forms are arranged in a maze of undulating lines of the most graceful and seductive sort. Here is a masterpiece of composition, and a triumph in the harmonious and fascinating disposing of lines such as Rubens, victorious and powerful as was his genius in this respect, never surpassed, and which, had the forms of the sleeping beauties been less robust, their contours Italian instead of a refined Low Country type, would have been worthy of Titian, or even of Paolo Veronese himself. Neither of the Venetians could have disposed five nude figures all in one motive, that of sleep, with greater success than attended the studies of Rubens for this magnificent instance of his art.

Each naked lady lies on her robe, and the robes are diversely dyed, so that the several carnations assort with the tint of her couch; the rosy princess lies on white, the bright-brown maid lies on red, the olive-tinted damsel on a purple vesture; so that the harmony or the contrast is complete in each case. Cymon has come on this bevy sleeping in the early morning; the ruddy sun throws long rays between the boughs and trunks of a wood, the margin of which is the scene. Shadows of the foliage have been employed to serve the chiaroscuro of the picture, subduing the tones of the flesh and draperies where that was desirable, and, of course, in the most natural manner. The landscape is worthy of the master in composition, in freedom, and in richness; but it is not so highly finished as the figures and draperies are.

To continue with the group of Low Country pictures now in question, let us next refer to the admirable 'Portrait of an Old Woman,' by Rembrandt, which was in the Academy Exhibition last winter. It is a half-length figure, in three-quarters view to our left, wearing a white cap and plaited ruff, holding a book in her right hand placed before her; a wart is on the lower lip. This example is an early production of Rembrandt's, remarkable for the golden tone of the light, the reddish half-tints, the grey green of the shadows, and the extreme finish of the whole; the smoothness of the surface characterizes Rembrandt's first period of studies. The execution throughout is of the best order — firm, clear, and fine. — By Van Huysman is 'A Farrier's Shop,' showing a white horse in front; a man examines one of the animal's fore hoofs, holding it by the knee; a reddish bay horse stands at the side of the white one, and both are grouped with a man on a grey horse. This is a finely modelled and extremely solid picture, pro-

duced with rare spirit of design and touch. The background seems to have been rubbed, but the figures are perfect.

By Swanveldt we noticed a small 'Landscape, with Horsemen,' comprising trees and little figures, a bridge over a river in the middle-distance, and travellers on a road. It is noteworthy for the beauty of the *paysage*, the charm of the aerial effect on our left, where a low range of cliffs appears to recede in the softening atmosphere. — By Van Goyen is a creditable 'Sandhills in Holland,' comprising a landscape with figures of travellers, who inquire their way of peasants; all the persons are grouped on a hill on our left, and look over the open country, and as we, of course, place ourselves with the figures, a striking addition accrues to the power of the picture in rendering the impression of an expansive view. The great breadth of the lighting of the work is most enjoyable; the landscape, as is frequent with Van Goyen, is of a sober green, with ample proportion of pale tones; the warm ashy masses of the clouds are united by pearly vapours, and little or none of the blue sky is visible. Van Goyen's brown half-tints are distinguishable here. — We found a capital Berchem near the above-named Dutch pictures, 'A Landscape with Cattle,' comprising a group of figures in the foreground, where a shepherd fills a cup which is held by a woman; another woman who holds a baby rides an ass. There are goats and sheep here; a castle occupies a height. The above are ordinary elements in Berchem's pictures, of which the name is legion; but this one is an unusually sunny and clear specimen. — Probably the best work of this class is a 'Landscape,' by Ruysdael, displaying, with marvellous luminosity and peculiar depth and richness of tones, a woody scene; this is a little artistic jewel, so vigorous and intense is it.

In this collection is a very vigorous drawing, a fragment on paper, in the manner of Rubens, and generally, but, we think, erroneously, ascribed to him, representing a fight of a hippopotamus, crocodile, and dogs. It is very probably due to a picture of Rubens's school, or may be a copy from a drawing by that master. — There is a fine portrait, by Lely, much resembling the Duchess of Portsmouth, painted as a shepherdess feeding lambs, and doubtless in the character of Ste. Geneviève, or St. Agnes. It is first-rate in its way, and, with a blue scarf, exhibits the dead-leaf satin dress which Lely affected in portraiture; the bust is bare; the lady seated. The picture is in complete condition. There is another Lely (or Jervis?), portrait of a lady, whole-length, standing, with a countess's coronet on a table before her. — A capital portrait of the Protector Oliver, showing the wart on his face, in half-armour, is by Walker, or a good court-copy from that admirable painter's work. To the same hand may be ascribed a portrait of General Lambert, in armour, wearing a scarf on his arm, bareheaded; also, a portrait of Sir Thomas Fairfax, the "Black Tom" of his troops, with the deep scar on his cheek, and holding a leading-staff. There is no doubt about the likeness in either of these pictures. General Lambert and his son John were both painters; as to this we shall have something to say when describing the pictures at Gisburne Park.

Here is a beautiful 'Group of Flowers in a dark-green Vase,' by Simon Verelst, comprising tulips, carnations, and other blossoms — an extremely fine, delicately handled, highly finished, and rich specimen, full of colour. — We enjoyed a capital Canaletto, 'View in an Italian City,' which is remarkable for lighting and other characteristic qualities. — Among the miscellaneous works belonging to Sir M. Wilson is Westall's 'Youth and Old Age,' a scene at a cottage door; a creditable specimen. — By Holland is 'Keldwick-in-Craven' and 'Eshton Hall,' both capital examples of his work at its best. — Likewise four exquisitely modelled wax medallions of classical subjects, of the class so much favoured in the time of Flaxman, and during the latter end of the last century. — Here are some excellent family portraits by Sir M. Archer Shee, Owen, Sir J. Watson Gordon, and Phillips.

By far the finest English picture in this house, and one of its most precious contents, is a superb landscape in water-colour by Turner, painted about 1820, or rather before that date, of considerable dimensions, and, unfortunately, but probably not irretrievably, faded in parts, in consequence of excessive exposure to the light. The scene is 'Thurland Castle,' in the valley of the Lune. The estate or fief to which this fortress belonged was given as part of the payment to Sir John Harrington for the capture of Henry the Sixth, in 1464, at Waddington Hall. The castle, or rather the gateway, stands on a hill, with a clear evening sky behind its huge grey mass; the slope lies before us, and is distinct with all its herbage and foliage down to the nearest foreground. The landscape is remarkable for the loveliness of the aerial effect, the presence of a pure greenish light, and for the marvellous precision of the artist's touch throughout. Especially to be enjoyed is the foliage at foot. The beautiful clear tone of the drawing remains nearly complete in its luminosity, notwithstanding the fading of some of the tints. Apart from the last deficiency, which we hope is but a temporary one, this is one of the purest and best examples of Turner's art in its most genuine stage.

Having reserved the Italian pictures of this collection for the latter part of this notice, we now turn to a most valuable study, or painted design in small, of the nature of the cabinet Rubens to which allusion has already been made, of a large picture to be carried out in the first instance by pupils, the work of Paolo Veronese, and representing 'The Martyrdom of St. Justina.' It refers to one of those gorgeous altar-pieces by means of which the Venetian glorified his powers and enriched the churches for which they were executed, pictures that exhibit him at his best, and thoroughly illustrate the stage to which art in his day had attained—an ornate and splendid stage, utterly antipathetic to the religious inspiration they professed to affect, but which was artistic to the core and therein perfect. This is an upright composition, like many similar works of the class, a class which may be said to have owed its existence to the triumphs of Veronese, and was continued in Il Cigoli's and Murillo's hands until it sank very low indeed. The saint kneels in front, the executioner is in the act of disrobing her; men are preparing the fierce horses which prance and struggle with all the passion of the painter's invention; a group of soldiers is behind, the Roman chief sits enthroned on our left. Any one who is acquainted with examples of this class can readily conceive the whole picture from these few words of description. Its somewhat extravagant action, and its over-demonstrative expressions, its tumultuous draperies, general unrest, and certain unconquerable difficulties which present themselves to him who would analyze the ground plan of the design, are defects and errors in taste, and ruinous to the nobler claims of the phase of art thus finely represented. It is, after all, but a stage piece, but to what a splendid theatre it pertains! Art here has lost sight of nature, can hardly be called natural at all, but in its superb artifice is magnificently artistic. We have here a form of design which was possible only after culmination had been effected and while corruption gathered the harvest of a splendid autumn. Seeing such a picture as we must needs see it, it appears a marvel of rich colouring, and gorgeous chiaroscuro that has been contrived with admirable skill pervades it; the solid execution and abundant impasto are the inheritance of labouring generations, each endowed with a most happy technical inspiration.

Ascribed, so far as the figures are concerned, to Annibale Carracci is a picture which exhibits a highly poetical motive in the landscape background, a motive which the state of Italy, even in the painter's time, may have originated in his mind. A much-injured city appears on the bank of a river; in it temples and towers are grouped; a wooded hill rises behind. It is the desolation of a once-populous land, and the dreadfulness of waste and loss has touched the soul of

the artist, even as they so often and deeply affected Salvator, who was never more profoundly pathetic than when depicting ruins and the bandits who infested them. The aerial effect of a gloomy atmosphere, broken by dashes of light that shine but to reveal ruin, is in keeping with the subject of this interesting picture and the scene by means of which it is displayed. The subject of the figure-portion is 'The Angel appearing to St. Jerome.'—Analogous to the last is a picture by Gaspar Poussin, very impressive in showing a storm breaking over a building on a hill; a flash of lightning strikes the building; figures are running to our right in the foreground. Although it is remarkable for the clearness and richness of the shadows, this example hangs rather too high for complete examination. Another landscape, likewise not favourably placed, is also ascribed to Gaspar Poussin.—Probably by Both, to whom it is ascribed, is another landscape of a sunny effect, which is likewise hung too high for critical studies.

By Nicolas Poussin is a 'Dance of Nymphs and Satyrs,' of great spirit, but not favourably hung.—Doubtless by Domenichino is 'Midas, Bacchus, and Silenus,' a fine composition, not well seen.—In the Hall here is a large work bearing the name of Luca Giordano, and resembling many productions of that very unequal painter, displaying, in numerous figures, 'The Contest of the Centaurs and Lapithæ,' a work of very considerable energy in design and boldness in the composition.—By Guido is a half-length figure of St. John the Baptist, turned to our right and showing one shoulder and the back; he has a cross in his hand, and looks upwards. This seems to have been a portion of a large composition, or a completed study of a single figure designed to be included with others.

The following pictures, which are now preserved at Eshton, were formerly at Brierley Hall. Most of them are noticed above. On the Staircase: 'Centaurs and Lapithæ,' by L. Giordano; 'Landscape,' by G. Poussin; another, with figures, by the same; 'Christ and the Daughter of Jairus,' by Francesco Meilly. In the Dining-room: 'A Farrier's Shop,' by Van Huysman; 'A Conversation Piece,' by Jan Steen; 'The Virgin and Child,' with a dance of angels, by Van Dyck; 'Holy Family,' by Luini; 'Head,' by Van Dyck; another, by the same; 'Cymon and Iphigenia,' by Rubens; 'John the Baptist,' by Guido; 'Martyrdom of St. Justina,' by P. Veronese; 'Midas, Bacchus, and Silenus,' by Domenichino. In the Morning-room: 'Landscape,' by G. Poussin; 'Nymphs and Satyrs,' by N. Poussin; 'Cattle,' by Van Bloemen; 'Christians boarded by Turks,' by P. Veronese; 'Waterfall, with Cattle,' by Paul Bril; 'Angel appearing to St. Jerome,' by Carracci; 'Shipwreck,' by Backhuizen, and 'Sandhills in Holland,' by Van Goyen.

Eshton Hall, besides the works of art to which we have alluded, and others, contains a fine library of about 10,000 volumes, mostly of English history and topography, formerly the property of Miss Richardson Currer. A good portrait of this lady, by Masquerier, hangs in the Library; she was a friend of Dr. Dibdin. Dr. Richardson's correspondence with many of the learned men of his time, and part of Dodsworth's 'Yorkshire Collections,' are preserved here. A portion of Dr. Richardson's papers, mostly botanical, was printed under Dibdin's superintendence. Our sincerest thanks are due to Sir Matthew Wilson for the facilities he most courteously afforded us in examining his hitherto undescribed collection of works of art.

We have permission to describe in the next paper of this series the paintings belonging to Lord Ribblesdale, preserved at Gisburne Park, on the Ribble, and comprising some admirable portraits by Sir Joshua Reynolds, capital Low Country pictures, among them a noble Kuysdael, and others by Huyghen of Mechlin, Van Balen, G. Dov, P. Bril, Cuyp, Van Os, and Verelst, and a few by Italian painters.

#### Fine-Art Gossip.

We are glad to hear that seven of the engraved stones, recently stolen from the British Museum (as reported in the *Athenæum*, No. 2593), including one of the large ones with a regal head and Pehlevi inscription, have been returned by the authorities of the Hague.

The account of sums expended in restoring Rochester Cathedral has been published; it states that subscriptions amounting to nearly 11,400l. were received, and that nearly the whole of the money has been laid out on the works. The account includes the items of 711l. to Sir G. Scott as superintending architect; to the contractor, 5,230l., for sculptures, 2,833l., stained glass, 613l., the organ, 740l., encaustic tiles, 382l., besides minor expenses. Compared with the cost of similar works performed on other cathedrals, this account seems a moderate one. Whether the operations were really desirable from the artistic and historical points of view, or required for the preservation of the building, are subjects of further consideration. That the historical and venerable aspect of this church must have suffered by the importation of so much modern stained glass, sculpture, and tile-work can hardly admit of question.

A CONTEMPORARY, referring to the protests against the "restoration" of churches made by the Society for the Protection of Ancient Buildings, of which Mr. William Morris is Honorary Secretary, finds a lengthy argument against the views of the Society on the supposed fact that this body is mainly composed of archaeologists, and our contemporary hints that these are crochety individuals whose knowledge is inferior to that of the architects under whose auspices the restoring operations have been carried out. Without entering on the question whether or not archaeologists are inferior judges in this matter, it is clear that the basis of the argument is fallacious; it is not true that the founders and active members of the Society are other than artists, architects, and practised students of design. This is not a matter for the consideration of architects only, because the point is not so much how ill or well "restoration," as this term is understood, has been effected, but if it shall be effected at all, and of this every educated individual is a judge. To the Society belong several able architects, at least half a dozen distinguished members of the Royal Academy, besides famous "outsiders," and several well-known writers on art; Mr. Morris is one of the ablest practitioners of decorative art in Europe. The body of the Society is composed of all classes of students and lovers of antiquity. In this analysis we do not count many persons who see in the works of the "restorers" a distinct tendency countenancing changes in the Protestant ritual which are sufficiently notorious, a tendency which, whether designed or not, is undeniable and obvious in a very large number of the operations to which innumerable churches have been subjected.

THE Liverpool Art Gallery, to which, as due to the generosity of Mr. A. B. Walker, Mayor of the town, we have already adverted, was, as announced, opened on the 6th instant. The entire cost already incurred is about 40,000l. Numerous contributions of pictures for the exhibition have been forwarded by many artists of note and others, and there is every reason to hope that from this time Liverpool, which has produced not a few eminent painters, will continue to flourish as an art-centre. One happy result may be anticipated by means of the Mayor's munificent gift, that is, a lasting cessation of the bickerings which have endured so long, and have so greatly retarded the progress of art in Liverpool.

DURING a recent visit to Paris, Prof. Legros had another sitting from M. Gambetta, by means of which the artist will make an etched portrait of the statesman, to be published about a fortnight from this time.

AMONG the books recently published in France, and likely to be interesting to students in art,

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is 'Histoire de la Faïence de Rouen,' by M. A. Potier, with numerous illustrations, and comprising the history of the manufacture, a collection of makers' marks and monograms, and drawings of typical examples. M. R. Jacquemin has published 'Histoire Générale des Costumes,' with plates, descriptions, and essays, derived from works of art, mosaics, glass, pictures, portraits, illuminations, and sculptures of many schools.

At the corner of the Rue Fortuny and the Avenue de Villiers, Paris, the French architect, M. Escalier, is erecting a house, the design of which is very charming, for Madle. S. Bernhardt. The style is that of the Renaissance, adapted to modern uses. One of the most important elements of the building is a large studio, intended for the use of the mistress of the house, and enriched with beautiful furniture, fabrics, and the like decorations, on which the architect has expended much care and thought.

THE excavations at Delos have been temporarily suspended. These works are designed to lay bare the ancient temple of Apollo, which appears to date from between the 111th and the 150th Olympiad. On the north side of the principal edifice have been found remains of a Doric temple, which was probably dedicated to Latona. The works will be resumed next season.

A MONUMENT in memory of Jordaens was lately inaugurated at the painter's burial-place, Putte, in Holland. This monument consists of a bronze bust of the artist on a square pedestal, two caryatides, and an inscription stating that the work was raised by private subscriptions obtained in Antwerp during the celebration of the third centenary of Rubens.

THE proper place for the expected Egyptian obelisk is not on the Northern Embankment, but in front of the British Museum. The proposition to erect this Needle on the Embankment, or in any other large open space, shows defect of foresight and ignorance of the history of such monuments. To carry this proposition into effect would be to repeat the blunder of those who set up the Nelson Pillar in Trafalgar Square, and the York Column on the summit of the steps. Wren showed that he had mastered the subject when he placed the Fire Monument in what is practically a pit, and our scribes displayed their want of foresight when they put the statue of the Duke of Wellington on the top of the arch at Hyde Park Corner. Would that some kind citizen had found the money needed for the removal of this statue—a creditable work in itself—from that beautiful structure which it crushes and disfigures. We should then recover two acceptable monuments in place of that unlucky one which illustrates the most amazing aesthetic blunder of the century. Instead of putting the obelisk on the Embankment, let the statue of Wellington be placed there. A way of matching the folly which set the large group on the small arch we have already proposed : to set the Waterloo Vase—that wonderful white elephant which occupies so much room at South Kensington—on the top of the Marble Arch. Even this ideal folly would not surpass that which appears at Hyde Park Corner ; it would be less unfortunate than placing the obelisk on the river-side, where it would be out of scale, keeping, and character. We consider the notion of putting the Needle in Parliament Square to be transparently erroneous : first, because it must stand over the tunnel ; secondly, because it will be dwarfed by the Houses and the Clock Tower, the one fine element of Barry's design. Before the British Museum is a space, the sole defect of which is that it is rather too large. Here the buildings would not be out of scale with the obelisk ; here would be least incongruity between the nature and character of the site and the monument ; here our Egyptian antiquities would be grouped.

We have seen no artistic, trustworthy description of the colour of the expected obelisk : if it be of the rosy, the deep red, or the grey Egyptian granite does not appear. It must be expected that a tint which resembles even the coldest grey Scotch

granite will suffer in an atmosphere of smoke and acid such as that of London, and fade to a dingy black and white, or dirty white ; Waterloo Bridge offers unpleasing evidence of what happens to grey granite in London. The deep red granite will become a dull maroon. The rosy tint will undergo the greatest transformation in the vile London atmosphere. It was bad enough with regard to the needle in the Place de la Concorde, which has now a somewhat ghastly pink hue, but at the setting up displayed a lovely blush, dingy traces of which are retained by sheltered parts. This degradation is, doubtless, due to the effect of Paris air,—an effect which will increase in potency as coal is brought in vogue in Paris. Of this there is grimy earnest on the sculptures of the Nouvel Opéra. "La Danse" bears sooty traces almost as black as those of the fool's ink-bottle which was thrown at Carpeaux's work.

## MUSIC

*Music in the House.* By John Hullah, LL.D. (Macmillan & Co.)

*The History of the Pianoforte.* By Edgar Brinsmead. (Cassell, Petter & Galpin.)

*English Glee and Madrigal Writers.* By W. A. Barrett, Mus. Bac. Oxon. (Reeves.)

*Woman as a Musician.* By Fanny Raymond Ritter. (New York, E. Schubert & Co.)

*Therese Hennes.* By her Father, Aloys Hennes. Translated from the German MS. by H. Mannheimer. (Samuel Tinsley.)

interpreters of the age since Liszt ; but it is forgotten too often that the powers of such artists are the result of natural genius as well as of intense practice and application. It is not half a century since the *cheval de bataille* of an accomplished amateur was considered to be the 'Battle of Prague,' Steibelt's 'Storm,' Moscheles's 'Fall of Paris,' &c. ; for programme music is not of such recent date as it has been supposed to be by upholders of what is called "abstract music," which, generally to define it in other words, only means dull and formal conception, based on the grammar of the art, excluding fancy and imagination and sacrificing sensibility for science. Fortunately the world is wide enough to admit of all schools, even for those of the pedants and purists who strive so strenuously to instil into the minds of the lovers of sweet sounds that music is a profound mystery, only to be assigned to the erudite professors ; and the "mystery" certainly becomes a mystification when mathematically and metaphysically treated. Mr. Hullah's counsels are free from this priggish partisanship ; his notions are so liberal that he would have a pianoforte in every cottage, and why not ? And if the voice should be called into play, he is for a varied selection, not forgetting the old masters. The tendency of "home" singers to revel in the *bravura* style is too often an infliction ; they seem to ignore the fact that for perfect scale vocalization there are *prime donne* occupying high positions, whose efforts to execute Elvira's "Qui la voce," Dinorah's "Shadow Song," Rosina's "Una voce," &c., utterly fail : they slur, they slide, and they slip, only retrieving their inability and failure by hazarding some high notes. In the chapters on "Accompanied Vocal Music" and "Instrumental Music" there are excellent hints and suggestions, which teachers would do well to turn to account. Mr. Hullah is clear in his explanations, he is neither dry nor ultra-technical, and, whilst avowing his own tendencies for the old masters, he does not ignore the claims of the modern composers. His book is not only elementary, but it is also historical ; and it would have been complete had he supplied, in an appendix, a limited list of pieces calculated for the compass of all voices.

The illustrated edition of Mr. Edgar Brinsmead's 'History of the Pianoforte' is avowedly a condensation of the various elaborate works which have appeared on music and musical instruments, but the practical experience of the author as a maker of pianofortes has enabled him to compress the histories of the German writers who are so diffuse, and to present a clear summary of the progress of the pianoforte key-board from the earliest to the latest period. It is within the recollection of many professors and amateurs when the harpsichord was still in full force ; the appendix of the inventions patented between the years 1693 and 1876 is highly suggestive and instructive. It is a work calculated to be really useful to all pianoforte players, especially the chapter devoted to the selection, tuning, &c., of the instruments, and the author has avoided judiciously any pretentious references to his own manufacture.

Mr. W. A. Barrett's book contains the two lectures he delivered at the London Institution at the beginning of this year. It is a stout

defence of our English glee and madrigal writers, and he has fully carried out the text from Ecclesiasticus xliv.—“ Let us now praise famous men and our fathers that begat us. Such as found out musical tunes and recited verses in writing.” Mr. Barrett is, in fact, the successor to the late Thomas Oliphant, who was for so many years the honorary secretary to the Ancient Madrigal Society and the historical recorder of the composition of madrigals. Mr. Barrett has appended an interesting account of our national school of music, as proved in the glee. It is patriotic, no doubt, to assert our supremacy in this class of vocal composition, but the Germans have also excelled in their part-songs, especially Mendelssohn, and there was no occasion, even in a lecture, to assert that these works have never approached in excellence the character of the English glee.

The essay of Mrs. Ritter was written at the request of Prof. Maria Mitchell, President of the Association for the Advancement of Women, and was read at the Centennial Congress in Philadelphia. The writer does not affect to claim for lady composers any pre-eminence; her intent is, to use her own words, “to induce a more serious study of musical art, as a necessary constituent of higher artistic culture among American women.” Reference is made to the preservation of tunes and of folksongs through the singing of peasant-women; but the co-operation of the voices of ladies with the Minnesingers and the troubadours rests on very doubtful authority. Dwelling on the exclusion of female voices from the Roman Catholic Church (an exclusion which, by the way, Dr. Liszt has vainly endeavoured to get the present Pope to abandon), Mrs. Ritter has a strong ally for her cause in the feminine Saint Cecilia, in favour of whom so much poetry as well as music has been written. The Greek poetess, Sappho, rendered illustrious by the music of M. Gounod and the inspired singing of Madame Viardot, and Miriam, the prophetess, are invoked in turn. When the great vocalists are cited, Mrs. Ritter’s advocacy is powerful; but there is no single instance of any oratorio, any opera, any cantata, any symphony, any overture from a female pen which remains in the *répertoire*. Considering the fancy and imagination with which the fair sex is endowed, it is certainly curious that scientific training has not proved productive of any masterpieces. Mrs. Ritter is wrong in the supposition that our great male musicians have been versed in mathematics, acoustics, psychology, and general literary attainments: quite the contrary is the fact. Modern composers are certainly more highly educated; but as yet the supremacy of the old masters has not been affected or even disturbed. Mrs. Ritter’s advice to her countrywomen to study instruments and instrumentation more fully is good, but whether it will lead to any important results time alone can show; appreciative amateur taste does not always lead to artistic productivity. Ladies love flowers, but it does not make them botanists. Persistent self-culture in lady amateurs will operate beneficially for art in every country, and so far Mrs. Ritter’s essay is timely, and may be read with interest by her countrywomen.

The impression that the biographical sketch of the juvenile German pianist, Fräulein Hennes, who played at the Crystal Palace this

season, is a mere puff of the artiste, will be removed by a perusal of the work, which, besides a romantic story of a struggling musician, affords curious information as to the inner lives of professors in their Bohemian career.

#### THE GLOUCESTER FESTIVAL.

THE two new Overtures and the ‘*Kyrie*’ introduced at the recent Festival of the Three Choirs at Gloucester, being works by native talent, require some notice. The ‘*Kyrie Eleison*’ by Mr. B. Luard-Selby, the organist of St. Barnabas, Marylebone, shows no signs of his German training at Leipzig. It is too short to indicate his tendencies; but it is supplicatory in tone, orthodox in form, and smooth and flowing in the eight parts (soli, quartet, and chorus), and if it is a number of a Mass or Service the ‘*Kyrie*’ will be in its proper place. The solo singers were Miss Adela Vernon, Miss Bertha Griffiths, Mr. Cummings, and Mr. Maybrick, and the composition came appropriately after the ‘*In Memoriam*’ of Mr. A. Sullivan, the finest overture he has written, whether in point of conception or of orchestration. The Concert Overture by Mr. Montague Smith, the organist of St. Silas, Glasgow, in E flat, has two movements, *andante maestoso*, and *allegro*, but the production had more the attributes of a free fantasia than of a coherently constructed prelude. A dialogue between a trombone and a flute in starting was suggestive of Meyerbeer’s conversational use of an ophicleide and a piccolo; in the quick passages there was one bright subject very Auberish; on the whole the overture was tuneful, if fragmentary. The Festival Overture, in B flat, by Mr. C. Villiers Stanford, organist of Trinity College, Cambridge, opened with an *andante*, ecclesiastical in its colouring and very nicely instrumented. The *allegro* was discursive, and scarcely jubilant enough in the themes; but the mechanism is that of a musician. The two organists conducted their own overtures, and the band did full justice in the interpretation. It will be gathered that the novelties emanated from a congress of organists; but it is gratifying to find that such professional skill, if not of inspiration, is exhibited by the present race of musicians devoting themselves to church music, although our great Purcell maintained his fame in the anthem, “O sing unto the Lord a new song,” ably scored by Mr. C. Harford Lloyd, the conductor, the solos sung by Mr. Cummings, Mr. Santley, Masters Thomas and Guest. The anthem, “O sing unto God,” by Sir F. Gore Ouseley, of Oxford, with a baritone-bass solo and a well-developed fugue, sung at the divine service of the opening morning, must be noted as a scholarly composition.

The two evening concerts, in the Shire Hall, were not rendered over lively by the fragments from Schumann’s dreary ‘Paradise and the Peri,’ nor by Herr Gade’s more dramatic cantata, ‘The Crusaders’; for, after a morning’s sacred selection in the Cathedral, music of a lighter class is required as a contrast, if not as a relief. The execution by M. Sainton of Mendelssohn’s Violin Concerto, and by Miss Zimmermann of Weber’s Concertstück, was brilliant, and both artists secured the sympathy and commanded the approbation of the respective audiences.

The deprivation of the services of Mdlle. Tietjens was undoubtedly a great drawback as regards the soprano parts of both sacred and secular music. Her loss was irreparable; and it could not be expected that two young *débutantes* at festivals, like Miss Adela Vernon and Madame Sophie Löwe, could be accepted as efficient substitutes for the German *prima donna*. If Miss Vernon had sung all her airs as she did the “Jerusalem,” in ‘St. Paul,’ her success would have been unqualified; but she will have to reform her intonation, which is imperfect, especially when she essays *bravura*. Madame Löwe is always heard advantageously in her Lieder. Mdlle. Albani’s happiest moments were in simple *cantabile*; her ‘Robin Adair,’ ‘The Last Rose of Summer,’ and the Prayer of Elizabeth from Herr Wagner’s ‘Tannhäuser,’ were sung with charm; but in the *bravuras* of Beethoven, Handel,

and Donizetti the lack of precision and of finish in the scales was more shown than at any previous festival. Miss Bertha Griffiths (from Cheltenham) was careful and conscientious in her work. Madame Patey, Messrs. Lloyd, Cummings, and Santley were at their best, and Mr. Maybrick’s advance from the last festival at Hereford was marked. Mr. Done, of Worcester, and Mr. Hayward (the assistant organist of Mr. C. H. Lloyd at Gloucester) officiated judiciously at the organ and piano-forte. Of the conductor special mention was made in last week’s *Athenæum* as the most able and promising musician who has yet appeared at the Three-Choir Festivals.

It is gratifying to record the complete financial success of the 154th meeting, not only for the diocesan charities, but also for the receipts over outlay, and the agreeable word surplus falls to the lot of the 177 stewards. As usual, the largest attendance in the cathedral was for the ‘Messiah,’ on the 7th inst., the smallest was for the fragmentary programme of ‘St. Paul’ and the ‘Creation’—a warning to avoid curtailments of great oratorios. The ‘Elijah,’ in the entirety, was second only to the ‘Messiah.’ The polite attentions of the stewards and of the honorary secretary, Mr. Waller, merit acknowledgments.

#### Musical Gossip.

THERE were two orchestral rehearsals in St. George’s Hall, on Tuesday and Wednesday, of music to be performed next week at the Leeds Festival of the 19th, 20th, 21st, and 22nd inst. Sir Michael Costa, the conductor, who returned from Bade, near Vienna, on the 7th inst., superintended the trials. The new oratorio, by Prof. Macfarren, ‘Joseph,’ was conducted by his brother, Mr. Walter Macfarren, and Mr. T. Wingham will direct the execution of the new cantata, ‘The Fire King,’ by his pupil, Mr. Walter Austin. With the exception of these two novelties, Sir Michael Costa will conduct the entire remainder of the week’s programme. Madame Sinico has been added to the list of vocalists, whose names were supplied in the preliminary notice of the 1st inst. in the *Athenæum*.

THE English Opera Company at the Crystal Palace revived ‘Guy Mannering’ on the 8th inst., which is to be followed by ‘The Beggar’s Opera,’ ‘The Quaker,’ ‘The Waterman,’ the ‘Cox and Box’ and ‘Trial by Jury’ of Mr. A. Sullivan, a much more acceptable course of action than to rely on adaptations of ‘Lucrezia Borgia,’ ‘Norma,’ ‘Elisir d’Amore,’ ‘La Figlia del Reggimento,’ &c., which have been done to death even at the Italian Opera-houses. The revivals of M. Gounod’s ‘Mock Doctor’ (a very bad translation, by the way, of ‘Le Médecin malgré Lui’ of Molière); of Mendelssohn’s one-act operetta, ‘Son and Stranger’ (the ‘Heimkehr aus der Fremde’), the composer wrote in 1829 for the celebration of the silver wedding of his parents, and which was produced in 1851 at Leipzig; and of Mozart’s ‘Impresario’ are interesting events, as showing signs of abandonment of the routine Italian drama. Mr. H. Corri, the director, has for colleagues in singing and acting Mesdames Ida Gillies-Corri, Barth, Clelland, Palmer, Franklein, Huddart, De Grey; Messrs. V. Fabrini, B. Lane, G. Fox, F. H. Celli, F. Cooke, Marler, and S. Emery, with Mr. Di Solla, conductor. The number of English artists now available for operatic purposes is yearly on the increase. Surely out of five travelling troupes, including sopranos, contraltos, tenors, baritones, and basses, there are a sufficient number of singers to be drafted into a National Opera-house for London, whenever that can be permanently constituted. Mr. Carl Ross is to pitch his tent at the Adelphi Theatre on the 11th of next February, with his company, for eight weeks, at the conclusion of his protracted tour in the provinces.

AFTER a series of absurd announcements respecting the plans of Madame Adelina Patti, it appears she will not take the veil, but will undertake a provincial tour next month, under the direction of Mr. Pyatt, who has also engaged Mr. Sims

Reeves and Mr. Santley. After five concerts, Madame Adelina Patti will sing at the Scala in Milan, having Herr M. Strakosch, her brother-in-law, and former manager and tutor, to direct her affairs. Madame Patti will sing again in Vienna in the spring, prior to her return to London in May, to reappear at the Royal Italian Opera. The most pleasant part connected with her re-engagement at Covent Garden is that the lady has stipulated for an increase to her reduced *répertoire* of late years, and that there is a probability of her adding to the characters of Dinorah and Valentine in Meyerbeer's operas those of Alice ('Roberto il Diavolo') and Selika (the 'Africaine'). This will be a consolation for her having been deprived of Lucia, Amina, Gilda, Linda, Norina, La Figlia, Marta, Zerlina, Elvira, &c.

ONE of the rumours connected with the opening of the new Town Hall in Manchester it is to be hoped will prove to be well founded, namely, that the musical festival will be renewed in 1878, under the direction of Sir Michael Costa. Since the fatal year of Malibran's death at the Moseley Arms Hotel in 1836, there has been no festival in Manchester. In that year four streets were covered over to make a vast ball-room, at which there were upwards of 7,000 visitors in fancy dresses.

THE Committee of the Cambridge University Musical Society have resolved to introduce the 'Requiem,' by Herr Kiel, of Leipzig, at the Spring Concerts of 1878, under the direction of Mr. C. Villiers Stanford, B.A., of Trinity. The Society was the first to import here the Fest Overture, with the Rhein-Wein Lied, and the Pianoforte Concerto by Schumann; and in March last the MS. Symphony in c minor by Herr Brahms, and the MS. Elegiac Overture by Herr Joachim, were first heard in this country.

THE Glasgow *News* supplies highly promising statements as to the future Choral and Orchestral Concerts in the new Public Halls which will be opened on the 13th of November. Prof. Macfarren's new cantata, 'The Lady of the Lake,' will be produced.

MR. BRINLEY RICHARDS, the pianist and composer, has been lecturing in the chief towns of North and South Wales on national music, claiming paternity for the Principality of divers melodies, published as English, Irish, and Scotch. The lectures were illustrated by his pianoforte playing and the singing of Miss Mary Davies, Miss Lizzie Evans, Mr. Gwyllim Thomas (the miner) and one of the rescuers, a basso.

MADAME CHRISTINE NILSSON will, early next month, sing at concerts in Manchester, Liverpool, Birmingham, and Brighton, prior to her departure to fulfil her engagement in Russia.

THE resolution of London Impresarios to reduce the exorbitant salaries paid to the foreign artists points to a very old grievance, to which the *Athenæum* has for years drawn attention, as tending towards the downfall of Italian opera in this country. Perhaps no more effective cure for the evil can be found than in the projected starting of third undertaking, which was referred to in our columns some time since, to be begun at Drury Lane Theatre at Easter, 1878. When artists turn directors and speculators, they will ascertain the risk attendant upon the management of an opera-house.

THE Correspondent who writes to us respecting the book of the new cantata, 'The Fire King,' to be produced at the Leeds Festival, should have addressed the Committee, who in their programme have clearly stated,—"The words arranged from Sir Walter Scott, by Miss Maud Hargreaves." If the subject only was taken from Sir W. Scott, and "the whole arrangement and every word of the poem was entirely new and original," as stated by the relative of the late authoress who asks for our correction, the programme ought to have specified the libretto to be that of the lady, after, and not from, Sir Walter Scott.

## DRAMA

### THE WEEK.

PRINCESS'S.—'Guinea Gold; or, the Lights and Shadows of London Life,' a Drama, in Four Acts. By H. J. Byron.

So skilful a steersman is Mr. Byron, he has hitherto succeeded in bringing his vessel into port. Very much the worse for the storms it has experienced has been not seldom the ship charged with his fortunes, but it has passed the harbour-bar; and, whatever may have been the cost of repairs, the cargo has been safe. For once, however, his skill or his good fortune has deserted him, and he has met with shipwreck in mid sea. After testing to the utmost the limits of good-nature and endurance in a public of which Mr. Byron has never had to complain, 'Guinea Gold,' as is called the new drama with which, under fresh management, the Princess's Theatre has reopened, provoked manifestations of dislike and annoyance, by which the applause never wanting on a first night was completely overpowered. It would indeed be a discouraging sign were a piece such as this to win acceptance of the public. So far as regards its serious interest, 'Guinea Gold' is a mere *rifacimento* of past pieces; its situations are familiar, its characters impossible, and its dialogue preposterous.

It is, of course, difficult, if not impossible, without some violation of the experience of absolute life, and some effracture of the rules of common sense, to obtain the situations indispensable to melo-drama. A very much larger percentage of crime than is generally supposed is attributable to such weakness or folly upon the part of the sufferer as forms, like the undue exhibition in public of tempting and easily removable goods, a species of palliation of offence. It would be unwise, accordingly, in the criticism of melo-drama to apply too rigidly such tests as probability or adequacy of motive. When the treatment is large and imaginative, indeed, the most remote improbabilities are gravely accepted. Has not the greatest of modern dramatists, in his 'Ruy Blas,' presented a queen as owning her love to a lackey? It is easy, however, to show what liberties a dramatist may take with truth, and what he may not. He may thus, within certain limits, violate, almost at his pleasure, the experiences of mankind as regards circumstance; but he must not outrage dramatic probability. His characters must be true to themselves. In melo-drama this is especially the case. In this respect melo-drama differs from other forms of fiction. It deals ordinarily with strongly-marked characters, and not with beings of more complex nature. A Shakespeare may present us a character like Hamlet, who is composed of doubts and hesitations. The pen that described Hamlet could, doubtless, have shown us that versatile politician who,

In the course of one revolving moon,  
Was chymist, fiddler, statesman, and buffoon.

Such a character is, however, valueless in melo-drama, wherein, troubling ourselves little with psychology, we seek incident and action. It follows that a more rigorous regard to a certain form of *vraisemblance* is requisite in melo-drama than in a higher class of work. The soliloquies in 'Hamlet' explain the hesitations of the hero. Soliloquies are out of place in melo-drama, and a character that does not explain itself in action remains inexplicable.

When, accordingly, Mr. Byron presents us

with a man whose chief and, indeed, only motive to action is a passionate and romantic affection for a woman, and makes him, at the same time, a cheat, forger, and assassin, a man without a spark of manliness or sympathy, wanting, even, in that most indispensable attribute of successful villainy, physical courage,—we reject such a character as impossible from the dramatic standpoint. This being the case, the whole play falls to the ground. The late Lord Lytton at the outset of his career selected his heroes from thieves and murderers. He did not, however, present them in their bald atrocity; but, by a process of which we are glad to think Mr. Byron incapable, sentimentalized them, and made them representative of something or other. What regret might have been felt at the failure of Mr. Byron's effort is dissipated when we see how little respect Mr. Byron has for his own work. The management has treated with consideration the story Mr. Byron has framed concerning the rivalry between two supposed brothers, who find themselves in a position analogous to that which brought about the first murder. It has supplied the story with scenic illustrations of the most striking and popular kind, and has prepared effects that, in the case of a piece of very moderate pretensions, might secure an enduring popularity. Not so the author. He has placed his central interest in the midst of surroundings which would appear preposterous if introduced in burlesque. Two characters like those he exhibits under the names of Polly Dobbs and Tom Sprott seem intended to bring derision upon the piece. Not much more reasonable or possible is a detective, in whom Mr. Byron seems to have intended to bring into contempt a body now on its trial before the public; while a certain "page," who finds a feminine exponent wholly to the taste of the public, is outside the limits of caricature, so far as caricature can claim to be art.

Quite needless is it to dwell upon a story which depends upon the actions of characters like these. If Mr. Byron refuses serious consideration to his own plot, and treats it with ridicule and contempt, he cannot expect better treatment from others. It is sufficient to say, then, that what incident exists is attributable to the dogged determination with which a certain Richard Rawlinson follows the betrothed of his brother John, and to the perplexities and perils in which she is placed by his unwelcome wooing. When at last the two brothers come face to face in a death-struggle, it is conveniently proved that there is no relationship between them. The supposed Richard Rawlinson has, in fact, all but murdered the real Richard, whose name and place in the world he has subsequently taken. From the standpoint of melo-drama the acting of Miss Lydia Foote, Mr. W. Rignold, Mr. C. Warner, and Mr. W. H. Stephens was fairly effective. In the comic scenes the acting was worthy of the characters. A more crushing verdict cannot easily be passed.

### Dramatic Gossip.

MR. JOHN S. CLARKE will reappear this evening at the Haymarket as Major Wellington de Boots, in Stirling Coyne's comedy of 'A Widow Hunt.' The same evening the Folly Theatre will reopen with a programme consisting wholly of comic opera. Next Monday is fixed for the reopening of the Olympic with the 'Moonstone,' and the

following Saturday will see the production of 'England in the Days of Charles the Second' at Drury Lane.

'LA FILLE DE ROLAND' of M. Henri Bornier is the latest revival at the Théâtre Français. During recent weeks Mdlle. Sarah Bernhardt has strengthened greatly her position by her success as Andromaque, in the tragedy of Racine, while, on the other hand, the failure of M. Mounet-Sully as Oreste is declared.

'PIERRE,' a four-act comedy of MM. Cormon and De Beauplan, has been produced at the Vaudeville, on the occasion of the reopening of that theatre. Its hero, a painter of highest promise, is ignorant of the name of his parents. He has, however, won the love of Gabrielle Hardouin, who, with her father's consent, is about to marry him. At this moment, the father and mother of Pierre come forward, the former being a man who has undergone punishment for a fraudulent bankruptcy, but who has now obtained money enough to pay his debts, and so remove the stigma from his name; and the latter, a certain Madame Thérèse, who has long been the governess of Gabrielle. M. Hardouin, however, though willing to consent to the marriage of his daughter to a man of unknown birth, will not suffer her to espouse the son of a criminal, even though that criminal has rehabilitated himself. The parents of the hero are accordingly compelled to keep secret their relationship, to abstain from embracing their child, and to assist at his marriage as simple spectators. If not very strong, this piece is uncontestedly moral. It was admirably played by M. Parade as Hardouin, M. Delannoy as a certain Doctor Mignot, M. P. Berton as Pierre, Madame Doche as Thérèse, and Mdlle. Réjane, who made recently so favourable an impression in London, as Gabrielle.

To CORRESPONDENTS.—R. E.—E. de C.—J. H. H. C.—received.  
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